


The background of the entire page is a dense pattern of diagonal black lines. Overlaid on this are several large, white, curved shapes that resemble stylized, overlapping pages or waves. These shapes are positioned on the left side of the page, creating a sense of depth and movement. The text is placed within the white areas.

Prints

**from the
Guggenheim
Museum
Collection**



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Preface and Acknowledgements

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More than most modern art museums, the Guggenheim has, throughout its forty-year existence, consciously and deliberately limited its scope. Such limits apply to the chronological span of the works it collects, a span, which despite some recent broadening, remains confined to approximately the last hundred years. During our institution's earlier history, limitations were applied even more rigidly to media. The original Museum of Non-Objective Painting extended its holdings into the realm of three-dimensional art only as new policies accommodated such an expansion and its name was changed to The Solomon R. Guggenheim Museum. Works on paper were acquired from the beginning but *en passant* rather than methodically, and curatorial departmentalization, with the inevitable creation of a print department, has been successfully resisted to the present day.

There are good structural and economic reasons for such self-imposed limitations. With effective departments of prints, industrial design, architecture, film and photography at New York's Museum of Modern Art there seems little reason to strain our scant resources by committing them to overlapping areas within the same community. Moreover, because works in these disciplines are typically produced in multiples, collecting it would result in a needless duplication of objects. Prints, therefore, were never systematically collected, but came into the Guggenheim Museum collection somewhat haphazardly, usually as gifts rather than through curatorial initiative, and then only in relatively small numbers. It is remarkable, therefore, that as rewarding a group of prints as the one presented here has nevertheless been brought together.

Our print collecting in recent years became more methodical in areas of particular concentration in the Museum's holdings. The absence of prints by Vasily Kandinsky and Paul Klee, whose paintings, watercolors and other unique works are a mainstay of our collection, came to be felt as a distinct gap. Kandinsky's graphic production, even more than Klee's, was so important in his oeuvre and related so meaningfully to his other work in the Guggenheim collection that special efforts to obtain important prints were clearly called for. The same considerations, if not to the same degree, applied to Franz Marc, František Kupka, Jean

Dubuffet and Josef Albers, where the presence in our holdings of their important unique works encouraged print collectors with generous impulses toward the Guggenheim Museum to donate graphics to us.

The selection presented here is, therefore, the first effort to isolate, document and exhibit the finest examples of prints in the Guggenheim Museum collection. The project was carried out by Linda Konheim, the Guggenheim's Curatorial Administrator, who has been concerned with graphics over the years in the absence of a print curator on our staff. Miss Konheim also wrote the informative catalogue texts. She was in turn aided in choosing the works by Louise Averill Svendsen, Senior Curator, and Angelica Rudenstine, Research Curator. David Rubin, former Summer Fellow at the Museum, did preliminary research for the catalogue. Massumeh Farhad, Tina Gonzalez, Dorianne Hutton, Carol Paul, Margaret Poser and Ann Schoenfeld, interns, and Philip Verre and Clair Zamoiski, Curatorial Coordinators, are to be acknowledged for their help in cataloguing the prints or contributing to entries in this publication. Special thanks are due to Carol Fuerstein, Editor, who edited the catalogue, and Susan Hirschfeld, Curatorial Assistant, who saw it through the presses and coordinated the exhibition. The assistance of Saul Fuerstein, Preparator, who unframed works for viewing and study, Orrin Riley, Conservator, and Dana L. Cranmer, Conservation Assistant, who analyzed the condition of each work and aided in the determination of media and paper type, must also be gratefully acknowledged. A grant from the National Endowment for the Arts subsidized the preparation of this publication, which serves as a catalogue for the present exhibition and as a selective collection handbook for our prints. The support of the National Endowment for the Arts has also enabled the Guggenheim to offer this exhibition to museums and galleries for a reduced fee. The two-year circulation of the presentation was arranged by The American Federation of Arts, New York, whose experienced handling ensured the show's wide and successful distribution.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Museum

Introduction

Linda Konheim

The origins of printing can be traced back to impressions made from seals or stamps in ancient Egypt and China before the era of Christ. Incised wood blocks were used to print repeated patterns on textiles long before paper was invented. The earliest impressions on paper are found in China, where paper was invented in the second century A.D. As soon as paper became readily available in Europe at the end of the fourteenth century, print-making began to flourish there. Woodcuts were used not only for book illustrations but for icons for the poor man to worship, souvenirs of pilgrimage shrines, New Year's cards and playing cards. Until the advent of photography in the mid-nineteenth century, handmade prints were used whenever multiples of images were desired. Although print-making was for the most part viewed as a craft to be used for the commercial reproduction of pictures, in the hands of such masters as Dürer, Mantegna, Rembrandt, Callot, Goya and Daumier, graphics were nevertheless high art.

During the later part of the nineteenth century, prints gradually came to be considered a major artistic medium, and the quality of each individual impression took on new importance. Artists began to sign their prints, thereby differentiating original graphics with innate aesthetic value from reproductions. A signature also testifies to the authenticity of a print and the artist's approval of a particular proof. Artists created another quality control by limiting the size of the editions of their prints and numbering them: if they inscribe the impression number and the number of the edition on each example, they can influence the price of each print in relation to the number of works on the market and can prevent prints from being pulled after the plate or stone has worn down from excessive use. At this time, artists also started to use handmade or specially manufactured paper. The high quality of these papers contributed to the aesthetic value of the prints made on them.

As original prints began to assume greater importance, artists were able, through them, to reach a larger audience than ever before. Because prints were produced in greater quantities than other art forms, they could be distributed widely and at comparatively low cost. Julius Meier-Graefe, Ambroise Vollard and Daniel-Henry Kahnweiler were among the first dealers to recognize the value of prints as a popular art form and they encouraged late-

nineteenth and early-twentieth century painters and sculptors to make them. In 1895, Meier-Graefe published a portfolio of etchings by Edvard Munch, who produced the earliest prints in the Guggenheim's collection. *Tête à tête* (cat. no. 41) was included in this first album. Kahnweiler's patronage gave incentive to Picasso and Braque to make etchings early in their careers. Among the works he commissioned from these two artists are Picasso's *Two Nude Figures*, 1909, and *Head of a Man*, 1912, and Braque's *Fox*, 1911 (cat. nos. 45, 46, 2), all included in this exhibition. Vollard, who was a collector of fashionable engravings before he became a dealer, fostered a renewal of the art of book illustration. Maintaining his interest in prints, he commissioned portfolios and books from many of his artists and published his first album of lithographs in 1896. Shortly thereafter, he began to publish fine illustrated books, allowing the artists he selected to choose the literature for which they wished to provide prints.

Illustrative prints play an important role in the history of modern graphics. They provide an ideal vehicle for the artist who wishes to explore the interplay between the written and visual idioms. The earliest work of this nature in the current presentation is Kupka's *Black Idol* of 1902 (cat. no. 28), one of a number of illustrations this artist executed for Poe's writings. Several other prints in this genre are included in the exhibition. Among them is *Hoffmannesque Scene* of 1921 (cat. no. 27) one of the many delightful Klees inspired by the tales of E.T.A. Hoffmann. One of the many illustrative graphics Kandinsky executed is also shown here. Early in his career this artist began to illustrate his own writings: ten woodcuts appear in his treatise *On the Spiritual in Art* of 1912 and, in 1913, *Klänge*, a bound volume of his poems and woodcuts was published. He made many graphics while he was at the Bauhaus, but it was only after 1933, when Kandinsky moved to Paris, that he produced prints for four works by contemporary authors: a dry-point for *24 essais de Jakovsky* and etchings for René Char's *Le Marteau sans maître*, Stephen Spender's "Fraternity" and Tristan Tzara's *La Main passe* (cat. no. 20). Lissitzky made a portfolio of lithographs *Victory over the Sun*, 1923 (cat. nos. 34-36) after the 1913 Futurist opera of the same name by A. Krutchoykh. It is illustrative in a most unusual sense, for in it Lissitzky creates a cast of

characters for an electro-mechanical peep show based on the opera. Thus, he adds a new dimension to Krutchonjch's work. The relationship of illustration to writing is also unusual in the case of Hayter's *Easy Prey*, 1938 (cat. nos. 8-10): here pictures inspired text instead of the reverse, for Paul Eluard composed a poem upon seeing this series of Surrealist engravings.

Albums of prints which are not illustrative, like those commissioned by Vollard in the 1890's, continued to be produced in the twentieth century. These portfolios often serve as vehicles for fund raising: Lissitzky's *Proun* lithographs and the Meyer Schapiro portfolio (cat. nos. 31-33, 52) are examples of albums made for this purpose. Other portfolios were conceived of by artists as visual expressions of their aesthetic theories. Thus, Kandinsky seems to have created the album *Small Worlds (Kleine Welten)*, 1922 (cat. nos. 16-18) to visually clarify some of the ideas with which he had been preoccupied in the early twenties. Vasarely, in a different way, summarized his artistic concepts in a print portfolio. His series of serigraphs, *Vasarely Album I* (for example cat. no. 50), is based on certain of his works dating from 1948 to 1951. Each print is a summary of forms Vasarely created in the past, a summary he intended to use as a prototype for future variations in different sizes and media.

Because they can easily be reproduced and distributed in quantity, prints are obviously an appropriate medium for the dissemination of propaganda. Picasso exploited the propaganda potential of prints to its fullest extent in his *Dream and Lie of Franco*, 1937 (cat. nos. 47, 48). This was a broadside sold for the benefit of the Spanish Republic in which the artist expressed his hatred for Franco's regime through allegorical images. Certain artists were able to find their way to their mature styles through printmaking. Klee, for instance, began his artistic career as a draughtsman and graphic artist before he was able to paint successfully. It was probably easier for him at this stage of his development to use a medium that allowed him to rework and redesign his preliminary concepts. He said in June of 1905, "A hope tempted me the other day as I drew with a needle on a blackened pane of glass . . . Thus: the instrument is no longer the black line, but the white one. The background is not light, but night. Energy

illuminates: just as it does in nature. This probably is a transition from the graphic to the pictorial stage . . . So now the motto is, 'So let there be light.' Thus I glide slowly over into the new world of tonalities."¹ Printmaking provided Klee with a creative outlet when painting was impossible for him, and it was through etching that he was able to make his breakthrough to painting. Sources of Kandinsky's mature abstract style are found in his numerous woodcuts of 1903 to 1907. Indeed, Kandinsky wrote to Gabriele Münter in 1904 that he made these woodcuts to free his thoughts and dreams.² He developed the dream-like atmosphere in such exotic compositions as *The Golden Sail*, 1903, and *The Mirror*, 1907 (cat. nos. 14, 15), by exploiting certain characteristics of the woodcut medium in a unique way: images seem to float in an infinite space created by the soft black backgrounds out of which they have been carved; the delicate colors glow as if illuminated from behind and it is difficult to separate the subjects from the backgrounds with which they are interwoven. The ambiguity of the relationship of figure to ground, the impression of forms floating in space and the mysterious and unusual colors of these early woodcuts became essential characteristics of Kandinsky's later painting.

In 1905, Kirchner, together with three other young German architectural students, Heckel, Schmidt-Rottluff and Bley, founded a group known as *Die Brücke*. The members of this group sought to revolutionize what they considered to be the outdated forms of painting. Like Kandinsky, they turned to the woodcut as a most useful instrument for the formulation of a new direction. They found inspiration in fifteenth and sixteenth-century German prints and the popular woodcuts of Edvard Munch. The Gothic angularity of the line they developed in their woodcuts was retained in their paintings. This expressive line, combined with Fauve color, became bases of the intense German Expressionist painting style. Kirchner himself said that he was able to arrive at more stable and simplified forms through his experiments with woodcuts.³ We can trace the gradual simplification of his style in the development of Kirchner's prints in this exhibition, from the busy linearity of *Brandenburg Gate*, 1914 (cat. no. 22), to the balanced masses of black and white of the woodcuts *Head of Dr. Ludwig Binswanger*, 1917-18 and the *Old Woman and*

Young Woman, 1921 (cat. nos. 23, 24). The same stylistic evolution is apparent in Kirchner's paintings.

Many artists have used prints to convey more effectively concepts they first established in other media. Several painters represented in this show found that the repetition offered by prints was uniquely suited to their goals. Dubuffet, for example, began to study the textures of nature in his texturology paintings of 1957 and 1958. He was able to carry these experiments to their ultimate conclusion through lithography, because this medium allowed him to combine in almost infinite ways a set of key plates and thus create an encyclopedic number of textures. These textures are represented in *The Phenomena* series of twenty-four albums of lithographs which Dubuffet produced between 1958 and 1963 (for example, cat. no. 4).

Similarly, Albers was able to pursue his color studies through the print medium. For many years, this artist analyzed the effects of color on line and form in his paintings, which were comprised of almost identical arrangements of squares within squares. The silkscreen allowed him to mechanically repeat the same image again and again and use his creative powers to concentrate upon the problems of the interaction of color, as, for example, in his *Variant 4*, 1969 (cat. no. 1).

Warhol gave up painting in favor of the reproductive media which he found to be more compatible with his artistic point of view—for the popular implication and impersonality of a mass-produced art is central to his aesthetic. Thus, Warhol's meaning in a portfolio like *Electric Chairs*, 1971 (cat. no. 51), which depends upon the emotionally neutral photographic repetition of an emotion-filled image, is most effectively conveyed because of the medium's technical capabilities and intellectual association with commercial production.

Experimentation with new techniques of print-making has often led artists to create new dimensions in their work. Hayter, one of the leading innovators in twentieth-century etching and engraving, influenced other artists in both Europe and America. Among the most deeply affected by Hayter's teaching was Miró. Although Miró's prints reflect his painting style, his technical mastery of the graphic media has led him to develop new con-

cepts in his lithographs and etchings. In his *The Foresters-Gray*, 1958 (cat. no. 40), Miró creates diverse textures from the special properties of etching; these textures produce spatial relationships which place his familiar symbols in a new context. Soulages, on the other hand, explored etching techniques in works like *Etching XII*, 1957 (cat. no. 49) and tried to apply the unique qualities of this medium to his painting. Bury's experiments led him to combine lithography and photography in a manner perfectly suited to express his kinetic concepts, as indicated in *The Guggenheim Museum*, 1971 (cat. no. 3).

Today, when concept is as important as craft and multiples are considered aesthetically meaningful, prints are accepted as a creative and expressive vehicle as valid as painting, sculpture and drawing.

1. *The Diaries of Paul Klee, 1898-1918*, ed. Felix Klee, Berkeley and Los Angeles, 1964, p. 175
2. Hans K. Roethel, "Introduction," *The Graphic Work of Kandinsky: A Loan Exhibition*, exhibition catalogue, The International Exhibitions Foundation, Washington, D.C., 1974-75, p. 9
3. Letter from Kirchner to Curt Valentin, 1937, quoted in Wolf-Dieter Dube, *Expressionism*, trans. Mary Whittall, New York, Washington, D.C., 1973, p. 38

Glossary of Techniques

Woodcut

A woodcut or wood engraving is a relief print in which an image is transferred from the raised areas of a block of wood onto paper. Areas of the block are cut away with a knife, chisel or gouge. The sections which remain raised are then covered with ink, so that the incised areas appear white when the block is applied to paper. In woodcut, as in all other forms of printing, the image is reversed when it is transferred to paper. A color woodcut is usually made by cutting an additional block to the pattern required for each successive color, although a key block is sometimes used to provide the linear structure of the design, while all the colors are simply painted on a second block.

Metal Engraving

Metal engraving is derived from the art of medieval goldsmiths and silversmiths. As early as the 1430's, prints were made from metalwork designs to preserve them for the future or to provide trial proofs from which artisans might rework concepts. In engraving, the lines of the design are gouged out of a metal plate, usually with a wedge-shaped tool called a burin. The surface of the metal plate is then covered with printing ink which is subsequently rubbed off with a piece of muslin or the palm of the hand, leaving ink in the grooves. A damp paper is placed over the plate; paper and plate are then run through a press under high pressure to draw the ink out of the grooves and transfer it to the sheet. Engraving is a form of intaglio printing; that is, the incised lines in the plate produce an image that is raised on the sheet to which it is transferred.

Etching

Etching, like engraving, was employed by metal workers before it was used to make prints. Like engraving, it is an intaglio process. The earliest known impression on paper is an etching by Urs Graf, dated 1513.

Hard-Ground Etching

In hard-ground etching, a copper or zinc plate is first coated with fluid, acid-resistant wax which hardens after it dries. The image is scratched into the wax with a fine needle to reveal the metal underneath. Then the plate is placed in an acid bath which bites into the exposed lines and creates grooves to hold the ink. Etchings are printed in the same manner as engravings.

Soft-Ground Etching

Soft-ground etching, one of the many variations of the etching technique now in common use, is made with non-hardening wax. Because the wax remains soft and sticky, it adheres to whatever is pressed into it. When an object placed on the plate is removed, wax adheres to its textured surface leaving a pattern of exposed metal. Thus, it is possible to achieve greater textural variation than in hard-ground etching.

Aquatint

Aquatint is used to obtain tonal gradations or tonal areas in etchings. A fine covering of powdered resin is sprinkled over the plate in varying degrees of density. The plate is subsequently heated, causing the particles of resin to adhere to the metal. Then the plate is immersed in acid, and the areas not covered by dots of resin are bitten away. Aquatint areas can be identified by the presence of white dots.

Lift-Ground or Sugar-Lift Etching

With a water-soluble solution which often contains sugar, the artist brushes an image on a plate prepared for aquatint. Wax is then applied over the entire plate. When the plate is immersed in water, the sections covered by the water-soluble solution and the wax over them lift off, leaving these areas exposed.

Drypoint

Drypoint falls between etching and engraving. In this technique, a drawing is scratched directly into the metal plate with an etching needle. No ground is employed. A residue of metal, called burr, remains along the edges of the mark left by the needle and gives the line a soft blurred texture when printed.

Lithography

Aloys Senefelder invented lithography around 1798. A lithograph is made by drawing with a greasy pencil, crayon or liquid tushe on polished limestone or a thin metal plate; to prevent it from spreading, the drawing is fixed with a chemical known as etch. The stone or plate is dampened with a wet sponge and greasy ink is rolled on its surface. The ink sticks to the greasy areas and runs off the wet ones. It has recently become the custom for the artist to make his drawing on coated paper and have it transferred to the stone or plate and printed by a craftsman. The advantage

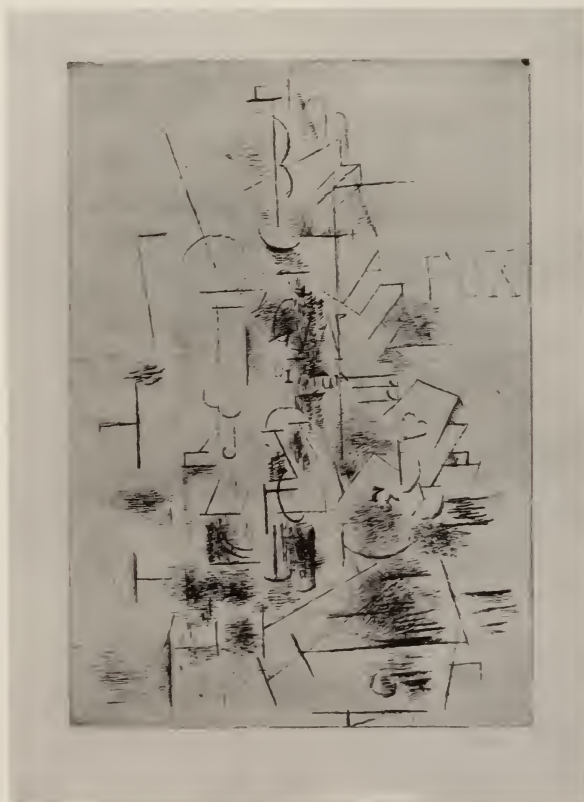
of this procedure lies in the fact that the print resulting from it is not reversed, since the image is reversed first in the transfer from paper to stone and then reversed again when it is printed—and thus matches exactly the original drawing.

Serigraphy or Silkscreen

Centuries ago, the Chinese reproduced images by means of a technique involving a stencil. This method was used to color popular prints in Europe from the fifteenth century on. Early in the twentieth century this process was improved by pasting the stencil on a piece of silk. Silkscreen printing was used commercially for lettering and posters thereafter, but artists did not adapt the technique to suit their own needs until the Federal Art Project in New York in the mid-thirties. The word serigraph was invented to differentiate an original artist's print from a commercial reproduction, called a silk-screen, although today the terms are interchangeable. In this process, the design is drawn with a lithographic crayon or tushe and then the entire screen is covered with a kind of glue. After the glue dries, benzene is poured over the fabric; the benzene washes out only the areas that have been covered with crayon or tushe. The glue remains to stop up the rest of the screen and thus a stencil is created. Paint is then forced through the fine mesh of silk onto a paper and the entire run of one color is printed. The screen is then cleaned and a second stencil for the next color is prepared. A serigraph can easily be identified because the mesh of the screen is visible under magnification.



1



2

Josef Albers 1888-1976

1 *Variant 4*. 1969

Serigraph on Arches paper: image, 15 x 29 $\frac{7}{8}$ " (38.1 x 75.9 cm.); sheet, 28 x 36" (71.1 x 91.5 cm.)

Signed and dated in pencil l.r.: *Albers '69*; inscribed in pencil l.l.: *I—S Va 4 16/150*

No. 16 of edition of 150

No. 4 in portfolio of 6 serigraphs, *Six Variants*, 1969

Printed by Sirocco Screenprints

Published by Ives-Sillman, Inc., New Haven, 1969

Gift of the artist

71.1955.4

Josef Albers was a student and later a teacher at the Bauhaus in Weimar and then Dessau between 1920 and 1933. His interest in varying combinations of simple geometric forms began in this period. When the Bauhaus was closed by the Nazis in 1933, Albers came to America. Here he headed the art department at Black Mountain College in Black Mountain, North Carolina, from 1933 until 1949 and was Chairman of the Yale School of Design from 1950 to 1958. He remained at Yale as visiting professor until 1960.

In 1949, Albers began his well-known series of paintings, *Homage to the Square*. In these canvases of concentric squares, the artist explored the effects produced by the interaction of infinitely varied color combinations and juxtapositions. He believed that "Painting is color acting. To act is to change character and behavior, mood and tempo . . . Acting and therefore active color, loses identity, appears as another color, lighter or darker, more or less intensive, brighter or duller, warmer or cooler, thinner and lighter or thicker or heavier, higher and near or deeper and further away . . . When color acts, we can never tell what color it is."¹ Albers produced several albums of serigraphs. Each is a series of prints in which variants on a theme are studied. The first, *Ten Variants* of 1967, was followed in 1969 by *Six Variants*. The final sequence of serigraphs is the portfolio *Formulation: Articulation* of 1972.

Each print in *Six Variants* is based on a scheme of concentric rectangles similar to the motif of the *Homage to the Square* series. However, the rec-

tangles in the serigraphs have two centers, while the squares in the paintings have one. *Six Variants* was published by Norman Ives and Sewell Sillman, both former students of Albers.

1. Josef Albers, *Ten Variants*, New Haven, 1967, n.p.

Georges Braque 1882-1963

2 *Fox*. 1911

Steel-faced (?) drypoint on Arches paper: plate, 21 $\frac{3}{8}$ x 14 $\frac{5}{8}$ " (54.4 x 37.6 cm.); sheet, 25 $\frac{3}{4}$ x 19 $\frac{1}{4}$ " (65.4 x 48.9 cm.)

Signed in pencil l.r.: *G. Braque*; inscribed in pencil l.l.: *no. 84*

No. 84 of edition of 100

Printed by Delâtre

Published by Daniel-Henry Kahnweiler, Paris, 1912
57.1472

After working as a house painter, Georges Braque studied at the Ecole des Beaux-Arts in Le Havre and Paris. He first exhibited as a Fauve at the *Salon des Indépendents*, Paris, of 1907. By 1909, he had renounced the bright Fauve palette and with Picasso had established the Cubist style.

Braque produced ten Cubist etchings and drypoints between 1908 and 1912. Two of these, *Fox* and *Job*, were commissioned in 1911 by his dealer, Daniel-Henry Kahnweiler, and issued in an edition of 100 copies in 1912. The others remained unpublished until the 1950's, when Maeght issued an edition of each.¹

In 1912, Kahnweiler commissioned the drypoint *Still Life with Bottle* (*Bottle of Marc*) from Picasso. The size, style and iconography of this Picasso and Braque's *Fox* are very similar. Geiser notes that the Picasso proofs were steel-faced and, like *Fox*, were printed in an edition of 100 on Arches paper by Delâtre and published by Kahnweiler. It can therefore be inferred that *Fox* was probably also steel-faced.²

In content and style, *Fox* is characteristic of the Analytical Cubist work of 1911 of both Braque and Picasso. The title refers to an English bar near

the Gare Saint-Lazare in Paris, which was a favorite meeting place of the Cubists and their friends.

1. Henry R. Hope. *Georges Braque*, exhibition catalogue, The Museum of Modern Art, New York, 1949, p. 156
2. Bernhard Geiser. *Picasso: peintre-graveur, catalogue illustré de l'oeuvre gravé et lithographie 1899-1931*, Berne, 1933, no. 33

Pol Bury b. 1922

3 *The Guggenheim Museum*. 1971

Color lithograph on Arches paper: image, 24 $\frac{3}{4}$ x 34 $\frac{1}{2}$ " (63 x 87.5 cm.); sheet, 25 $\frac{1}{4}$ x 35" (64.2 x 89 cm.)

Signed in image l.r.: *Pl. Bury*; inscribed in image l.l.: *1/250*

No. 1 of edition of 250

Printed by ARTE, Paris

Made by the artist for The Solomon R. Guggenheim Museum, New York

Gift of the artist, 1971

71.1970

The Belgian-born artist Pol Bury started his career as a painter. However, after seeing an exhibition of Calder's mobiles in 1952, he became interested in movement in art and soon became a kinetic sculptor. In 1963, he made his first trip to New York. This visit inspired his first "cinetizations," works in which he captures the illusion of movement in two dimensions by reproducing distorted photographic images of his subjects on canvas. For example, cinetizations of the Pan Am Building or the George Washington Bridge show these structures in a state of collapse.

The Guggenheim Museum is a lithograph which commemorates the Bury exhibition held at the Museum from April 16 to May 30, 1971. In this work, made from a collage of photographs of balls from one of Bury's sculptures and a photograph of the Guggenheim, the building seems to be spinning, and balloons ooze out of it like soap bubbles.¹ The balls echo the forms of the sculpture exhibited within and also refer to the circular Museum structure.

1. Information regarding the technique of this print was supplied by the artist in a letter of June 8, 1977, to Linda Konheim

Jean Dubuffet b. 1901

4 *Fragility*. August 1959 (*Fragilité*)

Color lithograph on Arches paper: image, 17 $\frac{5}{8}$ x 14 $\frac{5}{8}$ " (44.8 x 37.1 cm.); sheet, 25 x 17 $\frac{7}{8}$ " (63.5 x 45.4 cm.)

Signed and dated in pencil l. r.: *J. Dubuffet 59*; inscribed in pencil l.c.: *Fragilité*; l.l.: *épreuve d'artiste*; inscribed in pencil on reverse: *467 Banalités Pl. VI*

Artist's proof of edition of 23, of which 20 are numbered 1 to 20 and 3 are marked A, B, C. 30 supplementary impressions, numbered 1 to 30, also issued on Arches paper

Plate VI of portfolio of 10 lithographs, *Banalities (Banalités)*, 6th album in color from series, *The Phenomena (Les Phénomènes)*, January 1961

Printed by Serge Lozingot

Gift of Mr. and Mrs. Ralph F. Colin, New York, 1972

72.1984.4

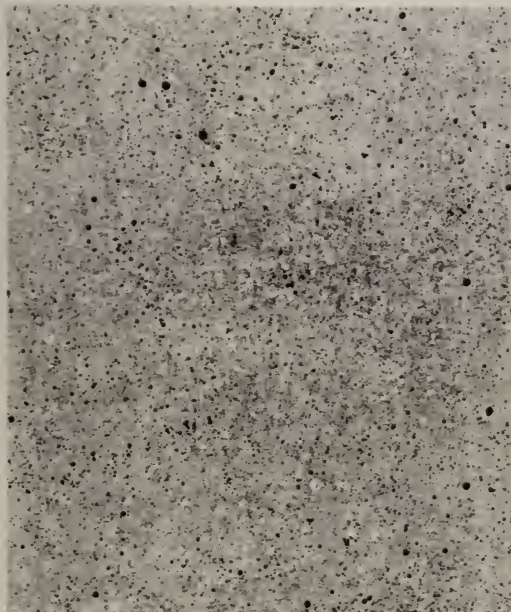
Jean Dubuffet studied painting from 1916-18 and thereafter embarked upon a career as an artist. In 1924, he stopped painting and in 1925 entered the family wine business. He finally retired from business and devoted himself entirely to art in 1942.

Although Dubuffet experimented with lithography as early as 1949, it was not until 1958 that he set up his own studios for graphic work in Paris and Vence and began intensive work in the medium. Between 1958 and 1963 he produced *The Phenomena*, a lithographic encyclopedia of textures relating to natural phenomena. *The Phenomena* is a series of fifteen albums of black and white lithographs and nine albums of color lithographs. Each album has its own title and, in the color series, each contains ten prints. *Fragility* is the sixth plate from the *Banalities* album of the color series.

The lithographs in *The Phenomena* are stylistically similar to Dubuffet's texturology paintings of



3



4

1957-58, although, as the artist himself noted, printing inks do not behave at all like the colors of gouache or oil paint.¹ *The Phenomena* were made by combining a small number of key plates in various ways. Dubuffet explained that the process "involved inscribing on stones (or sheets of zinc) a generous series of pictures of diverse aspects which would constitute my basic source, my basic keyboard These basic plates were not to depict anything in particular but . . . take on the appearance of indeterminate textures histori-ated with tiny spots or accidents so they would be interchangeable and any one of them could be used on top of any other"²

1. Jean Dubuffet, "Notes sur les lithographies par reports d'assemblages et sur la suite des 'Phénomènes,'" *Catalogue des travaux de Jean Dubuffet*, ed. Jean Jacques Pauvert, compiled by Max Loreau, fascicule XVI: *Les Phénomènes*, Paris, 1964, p. 10

2. "Notes sur les lithographies . . ." translated by Martha La Vallee Williams in Jean Dubuffet and Kneeland McNulty, *The Lithographs of Jean Dubuffet*, exhibition catalogue, The Philadelphia Museum of Art, 1964, n.p.

5 *Profile to the Right VIII*. October 1962
(*Profil à droite VIII*)

Color lithograph on Arches Raisin paper: image, 20½ x 15" (52 x 38 cm.); sheet, 25 x 17¾" (63.5 x 45 cm.)

Inscribed in pencil l.l.: *les 5 premières couleurs III/III J.D.*

No. III of 3 chromatic suites of 14 lithographs each, numbered I/III, II/III, III/III. These suites are progressive and successive proofs of lithograph *Profile to the Right*, October 1962

No. VIII of 14 lithographs which comprise chromatic suite

Printed by Serge Lozingot

Gift, Mr. and Mrs. Ralph F. Colin, New York, 1972
72.1982.8

6 *Profile to the Right IX*. October 1962
(*Profil à droite IX*)

Color lithograph on Arches Raisin paper: image, 20½ x 15" (52 x 38 cm.); sheet, 25 x 17½" (63.5 x 44.7 cm.)

Inscribed in pencil l.l.: *6^e couleur III/III J.D.*

No. III of 3 chromatic suites, as in cat. no. 5

No. IX of 14 lithographs which comprise chromatic suite

Printed by Serge Lozingot

Gift, Mr. and Mrs. Ralph F. Colin, New York, 1972
72.1982.9

In *Profile to the Right*, Dubuffet used an assemblage process he had first employed in 1958 and refined in 1961-62. This lithograph is not part of *The Phenomena* series, although it is closely related in technique. It belongs to a group of thirteen figurative prints called "Lithographs produced by transfer of assemblages" (*Les lithographies par reports d'assemblages*). The plates for both of these series were made from collages of lithographic proofs. *Profile to the Right VIII* and *IX* are part of a sequence of successive and progressive proofs which indicate the order in which the colors were imposed to arrive at the final eight-color print.

7 *Saturday Anon*. Summer 1964
(*Samedi tantôt*)

Color lithograph on Arches paper: image, 21¾ x 15¾" (55.2 x 40 cm.); sheet, 25¾ x 19¾" (65.4 x 50.2 cm.)

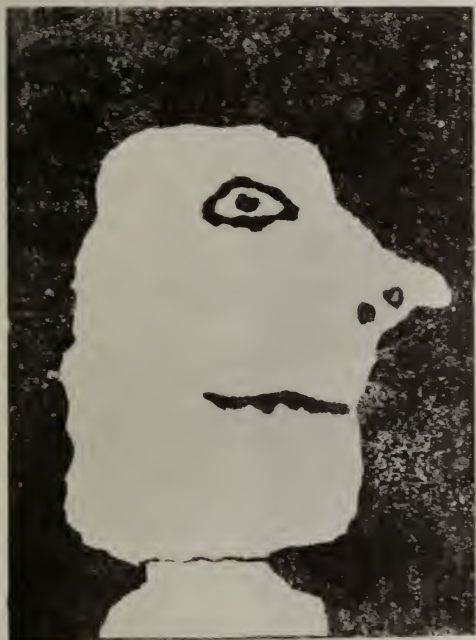
Signed in pencil l.r.: *J. Dubuffet*; inscribed l.l. *épreuve d'artiste*

Artist's proof of edition of 142. 125 prints are numbered 1-125, 10 *hors commerce* are numbered I to X and 7 are artist's proofs.

Printed by Serge Lozingot on the artist's hand press

Published by the artist for The Friends of the Philadelphia Museum of Art on occasion of exhibition, *The Lithographs of Jean Dubuffet*, November 18, 1964-January 10, 1965
65.1744

Dubuffet began his *L'Hourloupe* cycle in July of 1962 with a small book of doodle-like ball-point pen drawings entitled *L'Hourloupe*. Since then, he has executed works in this series in a variety of media, but all are characterized by two-dimensional linear patterns and a palette restricted to red, blue, black and white. Dubuffet explains that



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he invented the term *L'Hourloupe* and says, "The cycle itself is conceived as the figuration of a world other than our own . . . which bears the name *L'Hourloupe*." He describes the style as "sinuous graphism responding with immediacy to spontaneous and, so to speak, uncontrolled impulses of the hand which traces them. Within these graphisms, imprecise, fugitive and ambiguous figures take shape."¹

In *Saturday Anon*, the first lithograph executed in the *Hourloupe* style, Dubuffet's characteristic anthropomorphic forms are camouflaged within the abstract pattern; the elements are like pieces of a jigsaw puzzle. The composition is based on a gouache and collage of the same title, both dated May 14, 1964.

1. Jean Dubuffet, "Remarks on the Unveiling of The Group of Four Trees, New York, October 24, 1972," *Jean Dubuffet: A Retrospective*, exhibition catalogue, The Solomon R. Guggenheim Museum, New York, 1973, p. 35

Stanley William Hayter b. 1901

8 *Easy Prey*. September 1938 (*Facile proie*)

Burin engraving on Montval paper aged with tea: plate, 6 $\frac{1}{8}$ x 8" (15.4 x 20.2 cm.); sheet, 10 x 12 $\frac{7}{8}$ " (25.3 x 32.7 cm.)

Signed in pencil l.r.: S. W. Hayter; inscribed and dated with monogram in plate l.r.: $\left| \frac{9}{38} \right|$; inscribed in pencil l.l.: G

3rd state

G of edition of 57, of which 50 are numbered 1-50 and 7 *hors commerce* are marked A-G

From portfolio of 8 engravings, *Easy Prey (Facile proie)*, 1938

Printed by the artist

Published by G.L.M., Paris, 1939

48.1172x736.1

9 *Easy Prey*. November 1938 (*Facile proie*)

Burin engraving on Montval paper aged with tea: plate, 6 $\frac{7}{8}$ x 4 $\frac{1}{2}$ " (17.3 x 11.2 cm.); sheet, 10 x 12" (25.3 x 32.7 cm.)

Signed in pencil l.r.: S. W. Hayter; inscribed and dated with monogram in plate l.r.: $\left| \frac{11}{38} \right|$; inscribed in pencil l.l.: G

2nd state

G of edition of 57, of which 50 are numbered 1-50 and 7 *hors commerce* are marked A-G

From portfolio of 8 engravings, *Easy Prey (Facile proie)*, 1938

Printed by the artist

Published by G.L.M., Paris, 1939

48.1172x736.2

10 *Easy Prey*. November 1938 (*Facile proie*)

Burin engraving on Montval paper aged with tea: plate, 3 $\frac{5}{8}$ x 6 $\frac{3}{8}$ " (9.1 x 15.6 cm.); sheet, 10 x 12 $\frac{7}{8}$ " (25.3 x 32.7 cm.)

Signed in pencil l.r.: S. W. Hayter; inscribed and dated with monogram in plate l.r.: $\left| \frac{11}{38} \right|$; inscribed in pencil l.l.: G

2nd state

G of edition of 57, of which 50 are numbered 1-50 and 7 *hors commerce* are marked A-G

From portfolio of 8 engravings, *Easy Prey (Facile proie)*, 1938

Printed by the artist

Published by G.L.M., Paris, 1939

48.1172x736.3

S. W. Hayter was born in London. He gave up a career as a chemist and geologist for the Anglo-Iranian Oil Company in the Persian Gulf and went to Paris to devote himself to art in 1926. A year later, he founded *Atelier 17*, where artists met to research techniques and investigate new potentials of printmaking. Although Hayter has always painted, his most important contribution is in the area of printmaking.

In the late 1920's, Hayter became closely associated with the Surrealists who were then coming into prominence in Paris. He had revived traditional methods of engraving and now he applied them to the stylistic innovations of the Surrealists. *Easy Prey (Facile proie)*, a series of eight burin engravings made in 1938, served as the inspiration for a poem by Paul Eluard.¹ Eluard's free association of disparate ideas corresponds closely



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to the artist's vision. The poem, also entitled *Facile proie*, was printed in the front of the album containing the etching and is dedicated to S. W. Hayter:

*Mets-toi hors de l'envol du couteau rouge et bleu
Tiens-toi blême et hagard dans l'armure muette
Il gèle à ciel ouvert le feu à sa statue
Du haut de ta stupeur vois les morts apparaître
Étoiles de granit que le vautour enseigne
A se perdre à passer sans être divisées
Un squelette à forger dans l'abîme sordide
Dans le silence épais de la faim rassasiée*

*Plante en pâture prends bien garde tous tes songes
Ne compenseront pas la gourmandise amère
Du la bête au sourire encorné soeur jumelle
Du bonheur assuré par ta force innocente*

This unusual relationship of writing and illustration, in which pictures inspire text instead of the reverse, occurred again when Georges Hugnet wrote a piece called *L'Apocalypse* after six engravings by Hayter. These poems and the accompanying text were published as an album in 1932.

1. Letter from Hayter to Linda Konheim, February 28, 1977. In this letter, the artist also explains that the sheets were dipped in tea to give the appearance of age.

11 *Witches Sabbath*. 1958

Color etching and aquatint on Barcham Green handmade paper: plate, 19½ x 25½" (49.5 x 63.8 cm.); sheet, 26¾ x 32¾" (67 x 83.3 cm.)

Signed and dated in pencil l.r.: S. W. Hayter 58; inscribed in pencil l.c.: *Witches Sabbath*; numbered in pencil l.l.: 16/50

No. 16 of edition of 50

Printed by the artist

59.1552

The war caused Hayter to move to the United States in 1940, and that same year he established *Atelier 17* in New York. He remained here until 1955, when he closed his studio and returned to Paris. Hayter's influence on American art was both material and theoretical during his New York sojourn: he encouraged experimentation with the print medium and instilled in the members of his studio the idea of an automatist approach. *Witches Sabbath*, which dates from after his return to

Paris, reveals Hayter's adaptation of automatism to printmaking. He explained in his book, *New Ways of Gravure*: "It is in the exposure of this idea and his plate to the accidents of a method, to the imminent risk of destruction, that the greatest result may occur in the work and the most valuable experience in the artist . . ."

In a recent letter, Hayter described the technical procedures he used in making *Witches Sabbath*: "... firstly the plate was engraved in successive stages then covered with texture and the exposed areas bitten in acid. This process was repeated and I think that there were three bitings in all. The final work consisted of widening some of the initially engraved lines which in printing were carefully cleaned and so appear as white in the final print."² Hayter commented in this same letter that in 1934 he had made another engraving entitled *Witches Sabbath*.

1. S. W. Hayter, *New Ways of Gravure*, London, 1949, p. 270

2. Letter from Hayter to David S. Rubin, July 25, 1976

Vasily Kandinsky 1866-1944

12 *Lady with a Fan*. 1903

(*Dame mit Fächer; Abend; Dame im Reitrockkleid*)

Color woodcut on laid paper: image, 9½ x 5¾" (24.4 x 14.6 cm.); sheet, 10 x 6" (25.4 x 15.2 cm.)

Not signed

Size of edition unknown

4th state

Printed by the artist

71.1958

13 *Singer*. 1903

(*Sängerin*)

Color woodcut on Japanese paper mounted on gray paper: image, 7¾ x 5¾" (20 x 14.5 cm.); sheet, 10¾ x 7½" (27 x 19.2 cm.)

Signed on support in pencil l.l.: *Kandinsky*; l.r.: *Kandinsky*

Size of edition unknown

2nd state

Printed by the artist

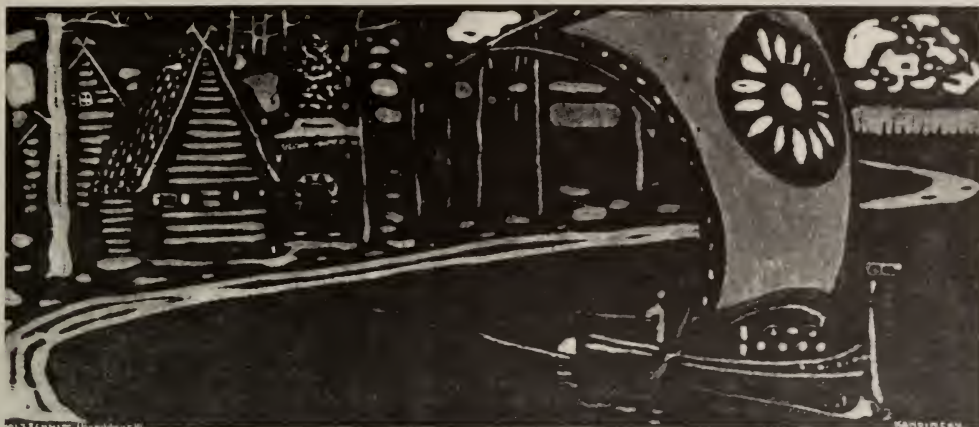
72.2003



12



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14



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- 14 *The Golden Sail*. 1903
(*Das goldene Segel; Einsame Fahrt*)
Color woodcut on laid paper: image and sheet,
5 x 11¾" (12.7 x 30.2 cm.)
Signed in white ink l.r.: *Kandinsky*; inscribed in
white ink l.l.: *Holzschnitt (Handdruck)*
Size of edition unknown
3rd state
Printed by the artist
71.1943

- 15 *The Mirror (Poetry)*. 1907
(*Der Spiegel; Dichtung*)
Color woodcut on laid paper: image, 12½ x 6⅞"
(32.1 x 15.6 cm.); sheet, 12½ x 6¼" (32.1 x
15.9 cm.)
Inscribed with monogram in plate u.r.: 
Size of edition unknown
Printed by the artist
72.1987

In 1895, Vasily Kandinsky abandoned the legal profession and worked as the manager of a print shop where he undoubtedly gained familiarity with printmaking. He went to Munich to study painting the following year.

Kandinsky made his first woodcut in 1902; *Lady with a Fan* and *The Golden Sail* date from 1903. Most of his color woodcuts from before 1908-09 were made in the Japanese manner whereby watercolor and two blocks, one for color and one for line, are used. The artist first cuts his black block and then traces the design onto the other block, which he subsequently paints with watercolor. This differs from the Western tradition in which oil pigments are employed and a new block cut to the pattern for each color is required. *Lady with a Fan* was made with two blocks, whereas *Singer* has an additional color accent provided by a third block, and either a third block or a stencil was used for the gold in *The Golden Sail*.¹ In 1907, Kandinsky executed at least eleven color linoleum cuts as well as *The Mirror*. As in the woodblocks, one block was used for line and another for colored areas.

These four prints reflect the kinds of subject matter to which Kandinsky was drawn in his early years in Munich—exotic costumes, fairy-tale

scenes, faraway places. *Lady with a Fan* shows a woman in Biedermeier dress, a costume with crinolines which appears frequently in Kandinsky's paintings and works on paper of the period. *Singer* makes us recall the deep interest in music which played such an important role in the artist's formulation of an abstract style. The gold leaf in the mysterious and oriental *The Golden Sail* might be a reminiscence of that used in Russian icons. An exotic mood is evoked by the medieval dress of the woman in *The Mirror*. The use of watercolor in printing and the heavy blacks through which glowing colors radiate like stained glass produce a dreamy, romantic atmosphere which is most suited to these themes.

1. Hans K. Roethel, "Introduction," *The Graphic Work of Kandinsky: A Loan Exhibition*, exhibition catalogue, The International Exhibitions Foundation, Washington, D.C., 1974-75, p. 10

- 16 *Small Worlds I*. 1922
(*Kleine Welten I*)
Color lithograph on Japan vellum paper: image,
9¾ x 8⅞" (24.7 x 21.8 cm.); sheet, 14 x 11"
(35.5 x 28 cm.)
Signed in pencil l.r.: *Kandinsky*; signed and dated
in stone with monogram l.l.: <K22
No. 22 of edition of 230, of which first 30 are the
luxury edition printed on Japan vellum paper and
remaining 200 are printed on laid paper
No. I in portfolio of 12 prints, *Small Worlds (Kleine
Welten)*, 1922
Printed under supervision of the artist at Bauhaus,
Weimar
Published by Propylaen Verlag, Berlin, 1922
71.1936R270.1
- 17 *Small Worlds VI*. 1922
(*Kleine Welten VI*)
Woodcut on Japan vellum paper: image, 10¾ x
9¾" (27.2 x 23.3 cm.); sheet, 14⅞ x 11¼" (37.7 x
28.5 cm.)
Signed in pencil l.r.: *Kandinsky*; signed with
monogram in block l.l.: <K
No. 22 of edition of 230, as in cat. no. 16
No. VI in portfolio of 12 prints, *Small Worlds
(Kleine Welten)*, 1922

16



17





18

Printed under supervision of the artist at Bauhaus, Weimar

Published by Propylaen Verlag, Berlin, 1922

71.1936R270.6

18 *Small Worlds XII*. 1922
(*Kleine Welten XII*)

Drypoint on Japan vellum paper: image, 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ " (23.7 x 19.7 cm.); sheet, 14 $\frac{1}{2}$ x 11" (36.7 x 28 cm.)

No. XII in portfolio of 12 prints, *Small Worlds* (*Kleine Welten*), 1922

Signed in pencil l.r.: *Kandinsky*; signed with monogram in plate l.l.: < K

No. 22 of edition of 230, as in cat. no. 16

71.1936R270.12

In 1914, Kandinsky left Germany for Russia because of the war. He returned in 1922, however, to teach at the Bauhaus in Weimar. The strong Constructivist and *De Stijl* orientation of the other faculty members there reinforced Kandinsky's long-standing desire to create an abstract language of geometric signs and symbols. He had first formulated his ideas about abstraction in his *On the Spiritual in Art* of 1912 and he later clarified them in *Point and Line to Plane* of 1926.

He began the portfolio *Kleine Welten* upon his arrival in Weimar. In the portfolio's foreword, Kandinsky described his series, consisting of twelve prints, as four woodcuts, four etchings and four lithographs. However, two of the four works he calls "color woodcuts" are, according to Roethel, lithographs which look like woodcuts.¹ These prints illustrate many of the concepts Kandinsky taught at the Bauhaus and discussed in his books, for example, his analysis in *Point and Line to Plane* of the different effects produced by the various graphic media. He also explained in this treatise that he was attempting to totally destroy the picture plane and thereby free forms to float in space. He wanted to create an illusionistic space equivalent to cosmic space through relationships between the basic graphic elements, point and line and plane.

1. Hans K. Roethel, "Introduction," *The Graphic Work of Kandinsky: A Loan Exhibition*, exhibition catalogue, The International Exhibitions Foundation, Washington, D.C., 1974-75, p. 13

19 *Orange*. 1923

Color lithograph on Japan vellum paper: image, 16 x 15 $\frac{1}{8}$ " (40.5 x 38.3 cm.); sheet, 18 $\frac{5}{8}$ x 17 $\frac{3}{4}$ " (47.3 x 45.1 cm.)

Signed in pencil l.r.: *Kandinsky*; inscribed with monogram and dated l.l.: < K 23; inscribed in pencil l.l.: *Probedrücke*

Trial proof for edition of 50

Printed by Carl Zaubitzer at graphic workshop of Bauhaus, Weimar, 1923

71.1959

Roethel considers *Orange* the chef d'oeuvre of Kandinsky's graphic work. Four stones were used, and the colors were in part sprayed to enrich the effect of the tones. Carl Zaubitzer was the master craftsman at the Weimar Bauhaus between 1919 and 1925, and Roethel attributes the technical perfection of this print to his skills.¹

Orange and another lithograph of the same year, *Violet*, are very close to the watercolors of this period. Lithography more directly reflects the artist's hand than etching or the woodcut medium and thus is closer to painting than are these other graphic techniques. It is also the simplest means of duplication, as prints can be made in great quantity with little or no variation. This medium, which easily produces flat, clear, clean images seems best suited to the abstract style of Kandinsky's Bauhaus period, which is characterized by purity, formality and geometricity.

1. Hans K. Roethel, "Introduction," *The Graphic Work of Kandinsky: A Loan Exhibition*, exhibition catalogue, The International Exhibitions Foundation, Washington, D.C., 1974-75, p. 12

20 Etching for *La Main passe*. 1935

Drypoint on Japan vellum paper: plate, 6 $\frac{1}{8}$ x 4 $\frac{3}{4}$ " (15.7 x 12.1 cm.); sheet, 10 $\frac{1}{2}$ x 7 $\frac{1}{2}$ " (26.6 x 19 cm.)

Signed with monogram and dated in plate l.l.: < K 35; inscribed in pencil l.r.: *Für Katherine S. Dreier / /herzlicht / /Kandinsky*

The book *La Main passe* by Tristan Tzara was published in an edition of 300 of which 20, numbered 1-20 and signed by Tzara, contain this drypoint signed by Kandinsky. 280 examples without the drypoint are numbered 21-300. A few additional examples of the book were pulled and marked *H.C.*



19



20

(*hors commerce*). The present print is not part of the edition or the additional examples.

Printed by the artist?

Published by Editions G.L.M., Paris, December 6, 1935

53.1342

In 1933, the Bauhaus, which had moved from Weimar to Dessau in 1925 because of political pressure, was closed by the Nazis. Late in 1933, Kandinsky went to Paris where he remained until his death in 1944. Kandinsky made only six prints during his last years in Paris. Four of these were drypoints. One was for *24 essais de Jakovski* of 1934, in which each artist discussed by the author, Jakovski, was represented by a print. Another was published in René Char's *Le Marteau sans maître* in the same year. The third, which is the present etching, appeared in 1935 as the frontispiece for Tristan Tzara's small book of poetry, *La Main passe*. The fourth illustrated the poem "Fraternity" by Stephen Spender, published in 1939 to aid a fund for the starving children of the Spanish Civil War.¹

1. Hans K. Roethel, *The Graphic Work of Kandinsky: A Loan Exhibition*, exhibition catalogue, The International Exhibitions Foundation, Washington, D.C., 1974-75, p. 83

Ellsworth Kelly b. 1923

21 *Red-Orange over Black*. 1970

Color serigraph on special Arjomari paper: sheet and image, 25 x 30" (63.5 x 76.2 cm.)

Signed l.r.: *Kelly*; inscribed l.l.: 1/250

No. 1 of edition of 250 and 25 additional artist's proofs.

Printed by Jeff Wasserman of Gemini, G.E.L., Los Angeles, 1970

Published by The Solomon R. Guggenheim Museum, New York

Gift of the artist, 1970
70.1971

Kelly studied briefly at Pratt Institute in Brooklyn before his military service. He attended the School

of the Museum of Fine Arts in Boston from 1946 to 1948.

In 1948, he went to Paris on the G.I. Bill, settled there and took classes at the Ecole des Beaux-Arts. By 1949, Kelly had introduced his abstract elements into his painting. His innate predilection for smooth biomorphic forms was encouraged when he met Arp in 1950. Arp's influence is also apparent in Kelly's first collages, begun in 1950, in which chance determines composition and choice of color. The early collages were composed of many elements, but the later ones are much simplified. Color and shape of individual configurations seem more emphatic in these more recent works because our attention is focused on fewer components.

The works of the 1950's and early 1960's contain curved and biomorphic forms which serve as vehicles for color. By the mid-1960's, Kelly had turned to rectilinear shapes.

The T-bar element in the serigraph, *Red-Orange over Black*, 1970, is similar in color and shape to that in the oil on canvas, *Two Panels: Black with Red Bar*, of the same year. In both print and painting Kelly has carefully adjusted the size, hue, density and value of the two colors so that they balance each other. The equality of these two color-forms permits them to exist on the same plane.

Ernst Ludwig Kirchner 1880-1938

22 *Brandenburg Gate*. 1914 (*Brandenburger Tor*)

Engraving on white wove paper: plate, 8 x 9¾" (20.3 x 24.8 cm.); sheet, 15¾ x 18½" (39.9 x 45.9 cm.)

Signed in pencil l.r.: *E. L. Kirchner*
1st state

Size of edition unknown

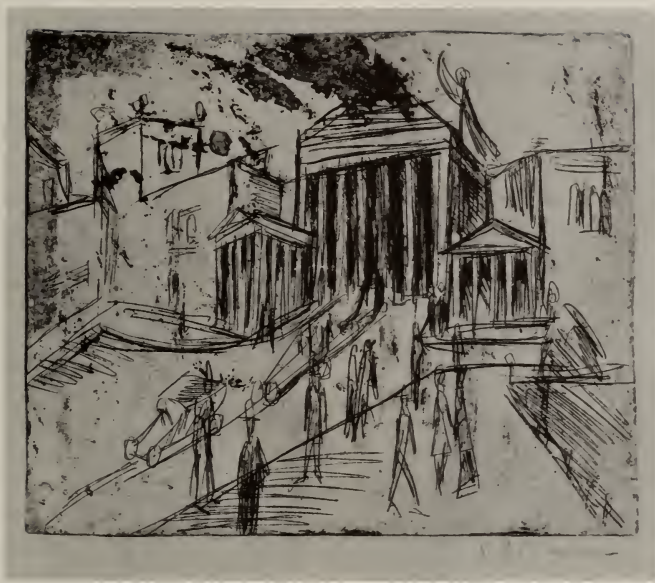
Printed by the artist?

48.1172x366.1

Ernst Ludwig Kirchner studied architecture in Dresden from 1901-05 but later became a painter. He was also extremely active as a printmaker



21



22

and, although the majority of his graphics were woodcuts and lithographs, he made etchings and engravings as well. Kirchner almost always printed his own works¹. The German Expressionists who formed the groups *Die Brücke*, which Kirchner helped found in Dresden, and *Blaue Reiter* were especially influential in reviving the art of printmaking. The graphic work of *Die Brücke* reveals an awareness of medieval woodcuts, primitive sculpture, Munch and Gauguin. By 1913, when this group dissolved, Kirchner had developed his sharp, angular, graphic style.

The *Brandenburg Gate* of 1914 is one of the numerous city views Kirchner made in late 1914 and early 1915. It captures the rhythm and pace of pre-War Berlin. As Kirchner's mature Berlin style developed, he placed greater emphasis on emotional content: he executed a drawing and painting of the *Brandenburg Gate* in 1915 in which he suggests the increasingly menacing effect of the pressures of the city upon him. After a brief period of military training early in 1915, Kirchner had a mental breakdown and spent the next two years taking periodic cures in sanitariums.

1. Wolf-Dieter Dube, *Expressionism*, trans. Mary Whittall, New York, Washington, D.C., 1973, p. 29

- 23 *Head of Dr. Ludwig Binswanger*. 1917-18
(*Kopf Dr. Ludwig Binswanger*)
Woodcut on white wove paper: block, 21 x 10½" (53.4 x 26.6 cm.); sheet, 23¼ x 16½" (59 x 41 cm.).
Inscribed in pencil l.l.: *Probedruck*
Trial proof of 1st state
Size of edition unknown
Printed by the artist?
48.1172x469

- 24 *Old Woman and Young Woman*. 1921
(*Alte und Junge Frau*)
Woodcut on white wove paper: image, 13⅞ x 9¼" (33.2 x 23.5 cm.); sheet, 16¼ x 13½" (41.3 x 34.4 cm.)
Stamped in ink l.r.: *E. L. Kirchner*; stamped in ink on reverse: *Für Holz-Mappe*
Edition of 100, published in portfolio *Deutsche Graphiker—Arno Holz zum 60 Geburtstag*, Berlin, 1923. Edition of unknown size also printed and not included in portfolio

Printed by the artist?
48.1172x101

In February 1917 in Berlin, Kirchner was struck by an automobile, and as a result his arms and legs were paralyzed. Because of his physical and mental illness, in September he entered the Bellevue Sanitarium in Kreuzlingen, Switzerland, and remained there until the summer of 1918. Despite great suffering he continued to work and documented his stay at the clinic with portraits of doctors, nurses and patients. His woodcuts were printed with the aid of a nurse. Kirchner made three woodcut portraits of his doctor at Bellevue, including, *Head of Dr. Ludwig Binswanger*. The jagged, angular forms lend emotional force to these penetrating portraits and the long, narrow format contributes to the expression of Kirchner's personal tensions.

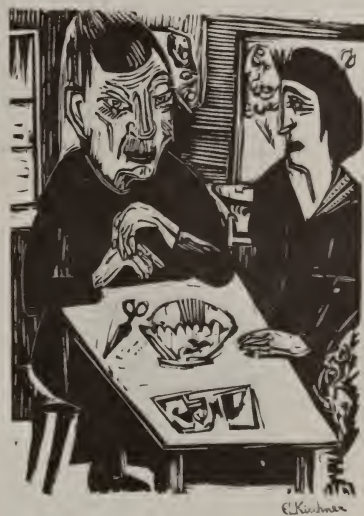
In July 1918, Kirchner left the clinic in Kreuzlingen and went to a farmhouse near the Swiss mountain village of Frauenkirch, where he lived until the fall of 1923. Away from the rapid pace and demands of the city, he was able to recuperate. He drew inspiration from the landscape and inhabitants of Frauenkirch. Kirchner's portraits of the period reflect his warm feelings toward these people, as exemplified by *Old Woman and Young Woman*.

This woodcut may be based on the 1920 crayon drawing, *Old Woman and Young Woman*,¹ in which two women are shown seated at a table in similar but reversed poses.

1. W. Grohmann, *Kirchner Zeichnungen*, Dresden, 1925, pl. 85

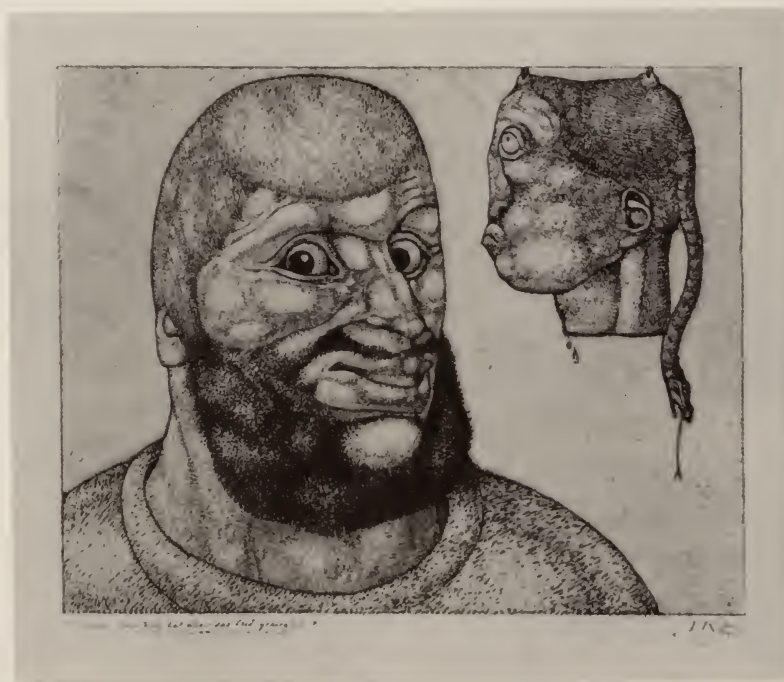
Paul Klee 1879-1940

- 25 *Two Gentlemen Bowing to One Another, Each Supposing the Other to be in a Higher Position* (*Invention 6*). September 1903
(*Zwei Männer, einander in höherer Stellung vermutend, begegnen sich* [Inv. 6])
Etching on white wove paper: plate, 4⅝ x 7½" (10.9 x 19.1 cm.); sheet, 4⅝ x 8⅞" (11.7 x 20.6 cm.)





25



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Signed and dated in plate l.l.: *P. K. // Bern Sept. 03*; inscribed in plate l.r.: 6. *Inv. 6*

First state before edge was beveled. Right side cut off on which title and notes about timing of 4 successive bitings were inscribed

Printed by Max Girardet, September 1903

48.1172x365.1

26 *Perseus (Wit has Triumphed over Sadness) (Invention 8)*. December 1904

(*Perseus [Der Witz hat über das Leid gesiegt]* [*Inv. 8*])

Etching on white wove paper: plate, 5 $\frac{1}{8}$ x 5 $\frac{5}{8}$ " (12.8 x 14.2 cm.); sheet, 11 x 12 $\frac{1}{2}$ " (27.9 x 31.8 cm.)

Signed and dated in plate l.r.: *PK Bern Dez 04 // Inv 8*; inscribed in plate l.l.: *Perseus (der Witz hat über das Leid gesiegt)*

Impression made before numbered edition of 30

Printed by Max Girardet

73.2040

In the summer of 1899, while he was still a student, Klee visited the studio of the painter and printmaker, Walter Ziegler, where he was introduced to graphics. Klee admired the studio and saw material there for a book Ziegler was planning on engraving.¹ It was not until 1901, however, that he made his first etchings.

After his journey to Italy in the summer of 1903, Klee began his *Inventions*, a series of eleven etchings. Ten of these, made between 1903 and 1905, were exhibited in the 1906 Munich *Secession*. In them he expresses his negative feelings about society through irony and satire.

Two Gentlemen, *Invention 6* pokes fun at the rituals of society. It also reflects the artist's intense and lifelong interest in anatomy and physiognomy. Of this biting comment on social status, Klee notes in his diaries:

September 1903. On September 14th, all is empty around me, cold and waste, nasty and cursed. Then I worked furiously, much more than the lone result—the engraving "Two Men, Presuming Each Other of Higher Rank"—might indicate. I looked for consolation in it for my social position. The first time, impatience made me etch the preliminary

*sketch too soon; then I went at the composition again and improved it considerably. With the etching, too, I had better luck than the first time.*²

In *Perseus*, *Invention 8*, Klee shows greater optimism about his ability to deal with the world. As he said:

*This new Perseus has dealt the sad and dull monster Misfortune the death blow by cutting off its head. The action is reflected by the physiognomy of the man whose face functions as a mirror of the scene. The underlying marks of pain become mixed with laughter, which finally retains the upper hand. Viewed from one angle, unmixed suffering is carried ad absurdum in the Gorgon's head added on the side. The expression is stupid, rather, the head robbed of its nobility and of its crown of snakes except for some ridiculous vestiges. Wit has triumphed over Misfortune. . . .*³

1. *The Diaries of Paul Klee*, ed. Felix Klee, Berkeley and Los Angeles, 1964, p. 27, no. 71

2. *Ibid.*, p. 144, no. 519

3. *Ibid.*, pp. 160-161, no. 582

27 *Hoffmannesque Scene*. 1921
(*Hoffmanneske Szene*)

Color lithograph on white wove paper: image, 12 $\frac{3}{8}$ x 9" (31.5 x 22.9 cm.); sheet, 13 $\frac{7}{8}$ x 10 $\frac{1}{8}$ " (35.5 x 25.8 cm.)

Signed, dated and inscribed in pencil l.c.: *Klee 1921/123*

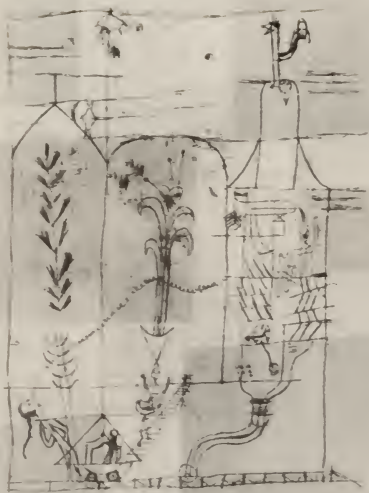
Unnumbered edition of 110

Printed and published by Staatliches Bauhaus, Weimar, for Master's Portfolio, *Bauhaus-Drucke, Neue europäische Graphik; Meister des Staatlichen Bauhauses in Weimar*

73.2029

In November of 1920, Klee was appointed to the faculty of the Bauhaus in Weimar. At this time, he began a series of prints showing humorous mechanical apparatuses. One of these, *Hoffmannesque Scene*, is a lithograph printed for the Master's Portfolio at the Bauhaus which also included graphics by Feininger, Itten, Marcks, Muche, Schlemmer and Schreyer.

Machines influenced a number of artists at the Bauhaus. Duchamp and Picabia had depicted



27



28

humorous and symbolic mechanical constructions in the previous decade: Klee's own fantastic machines are certainly influenced by these precursors as well as by the tales of E. T. A. Hoffmann, although this author's name appears in only two of his titles.

The interplay between flat color pattern and linear surface drawing to create a sense of depth by non-illusionistic means in *Hoffmannesque Scene* is an important aspect of Klee's Bauhaus style.

František Kupka 1871-1957

28 *Black Idol or Defiance*. 1902

(*L'Idole noire ou La Résistance; La Révolte; L'Entêtement*)

Color aquatint on Arches paper: plate, 13¾ x 13¾" (34.9 x 34.9 cm.); sheet, 17½ x 15¾" (44.5 x 40 cm.)

Signed in pencil l.r.: *F. Kupka*; signed and dated in plate (mirror writing) on second stone object from left: *F. Kupka 1902*

Size of edition unknown

Printer unknown

Publisher unknown

Gift of Andrée Martinel-Kupka, 1975

75.2139

Like his contemporaries Mondrian and Kandinsky, František Kupka was a pioneer of abstract art. He was born in Opočno in Eastern Bohemia and between 1888 and 1896 he attended the Academies of Prague and Vienna. Early in his life, Kupka was exposed to mysticism and spiritualism and became a medium. Although he had been deeply involved with metaphysics in Vienna, when he arrived in Paris in 1896, he rejected introspection in an attempt to deal with what he now perceived to be the real world. However, in *Black Idol*, which was done in Paris, Kupka reverts to the metaphysics that had absorbed him earlier. The color and mystical atmosphere of the print reflect the work of Redon, an artist Kupka knew and admired. Kupka had become an illustrator in 1899 and made posters and drawings for French news-

papers. In 1900 he executed a number of illustrations for the tales of Edgar Allen Poe which were never published. He remained interested in the author, however, and made the present aquatint as an illustration for his "Dreamland" in 1902. This print is not stylistically related to the earlier Poe drawings. Here the symbolic content of the first stanza has been conveyed quite literally by Kupka:

*By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named NIGHT,
On a black throne reigns upright,
I have reached these lands by newly,
From an ultimate dim Thule—
From a wild weird clime that lieth, sublime,
Out of SPACE—out of TIME.*

There are many pencil drawings of this theme in which the position of the idol varies. According to Fédit, Kupka also made a painting of the same subject, although its present location is unknown.¹

1. Denise Fédit, *L'Oeuvre de Kupka*, Paris, 1966, p. 29

Roy Lichtenstein b. 1923

29 *Untitled*. 1969

(*Guggenheim Museum Print*)

Silkscreen on Rives paper: image, 23"d. (58.5 cm.); sheet, 28¾ x 28¾" (73 x 73 cm.)

Signed and dated l.r.: *Roy Lichtenstein '69*; inscribed by the artist l.r.: *A/P IV*

4th artist's proof of edition of 250

Printed by Etna Silkscreen?

Published by Leo Castelli Gallery and Poster Originals, Ltd., New York

Designed by the artist as poster for his one-man exhibition, *Roy Lichtenstein*, September 19–November 16, 1969, at The Solomon R. Guggenheim Museum, New York

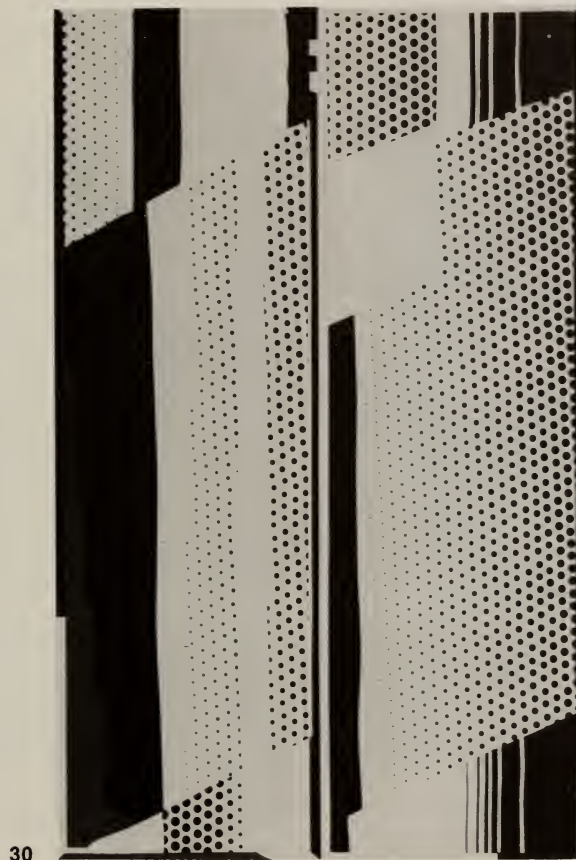
Gift of the artist, 1977

77.2305

Roy Lichtenstein was born in New York City. He attended the Art Students' League, New York, in 1939 and, after military service in Europe, he received a BFA in 1946 and MFA in 1949 from



29



Ohio State University, Columbus. Between 1949 and 1963, he taught painting, first at Ohio State University, then at the State University of New York, Oswego, and finally at Douglass College, Rutgers University, New Brunswick, New Jersey.

Lichtenstein worked in a Cubist mode in the late 1940's and early 1950's. During the mid-1950's, he painted American themes such as cowboys and Indians which he abandoned in favor of Abstract Expressionism in 1957. By about 1960, he began to portray comic-strip figures and isolated objects of common origin, using commercial art techniques such as the Ben Day dot. To make his paintings appear to have been produced mechanically, he reduced his palette to primary colors, simplified and flattened his forms. He soon started to parody masters like Monet, Mondrian, Picasso and Cézanne, and even the Abstract Expressionists by expanding his subject matter to include haystacks, cathedrals, landscapes and brushstrokes treated in his Pop style. In 1966, Lichtenstein introduced the heroic imagery of the 1930's into his work. The ancient symbols of unicorn, soldier and column are contrasted with the modern suspension bridge in *Untitled*, 1969. These images portrayed in flattened modular forms reflect design concepts and themes popular in the 1930's.

30 *Twin Mirrors*. 1970

2-color serigraph on white wove paper: image, 33¾ x 21" (85.8 x 53.2 cm.); sheet, 38⅝ x 25⅝" (98.4 x 65.8 cm.)

Signed and dated l.c.: *Roy Lichtenstein '70*; inscribed by the artist l.l.: 1/250

No. 1 of edition of 250

Printed by Fine Creations, New York, 1970

Made by the artist for The Solomon R. Guggenheim Museum, New York

Gift of the artist, 1970

71.1972

In *Twin Mirrors*, 1970, Lichtenstein transforms the image of two mirrors into abstract shapes. Although we know a mirror reflects depth, the artist ironically emphasizes the print's two-dimensionality by means of his use of all-over Ben Day dots. There is no social message or commentary

here. As Lichtenstein stated: "What interests me are the symbols which come about in commercial art through labor-saving and money-saving devices . . . This produces a kind of idealism as to what . . . a commercial product looks like."¹

1. Quoted in Joseph E. Young, "Lichtenstein: Print-maker," *Art and Artists*, vol. 4, no. 12, March 1970, p. 50

***El (Lazar) Lissitzky* 1890-1947**

31 *Proun*. 1919-23

Color lithograph and collage on vellum paper: image, 19 x 10" (48.2 x 25.4 cm.); sheet, 23¾ x 17⅜" (60 x 43.8 cm.)

Signed in pencil l.r.: *El Lissitzky*

No. 41 of edition of 50

From portfolio of 6 color lithographs, *Proun (1 Kestnermappe)*, 1923

Printed by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

Published by Eckart V. Sydow at Verlag Ludwig Ey-Hannover, 1923

51.1323.4

32 *Proun*. 1919-23

Color lithograph on vellum paper: image, 23¾ x 16¾" (60.3 x 42.5 cm.); sheet, 23¾ x 17⅜" (60 x 43.8 cm.)

Signed in pencil l.r.: *El Lissitzky*

No. 41 of edition of 50

From portfolio of 6 color lithographs, *Proun (1 Kestnermappe)*, 1923

Printed by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

Published by Eckart V. Sydow at Verlag Ludwig Ey-Hannover, 1923

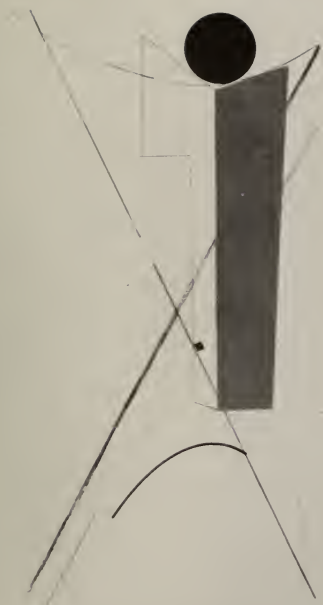
51.1323.5

33 *Proun*. 1919-23

Color lithograph on vellum paper: image, 21 x 17¼" (53.3 x 43.8 cm.); sheet, 23¾ x 17⅜" (60 x 43.8 cm.)

Signed in pencil l.l.: *El Lissitzky*

No. 41 of edition of 50



31



32



33

From portfolio of 6 color lithographs, *Proun (1 Kestnermappe)*, 1923

Printed by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

Published by Eckart V. Sydow at Verlag Ludwig Ey-Hannover, 1923

51.1323.6

Lissitzky was born in Russia in a small market town called Polshinol. Like Marc Chagall, he grew up in Vitebsk. Trained as an architect, Lissitzky was a self-taught painter. In 1917, he began to work with Chagall and other Russian-Jewish artists on children's book illustrations. Chagall was appointed Director of the Vitebsk Academy after the October Revolution in 1917 and he invited Lissitzky to teach architecture there in 1919. While at the Academy in Vitebsk, Lissitzky drew inspiration from his colleague Malevich's theory of Suprematism. He combined the theories born of his own architectural experiments with the principles of Malevich and the Constructivism of Tatlin and his associates. Out of these elements, he created the abstract three-dimensional geometric conceptions he called "Prouns" (an abbreviation for the Russian for "project for the establishment of a new art"). Lissitzky felt that the *Prouns* were "interchange stations between painting and architecture."¹

According to Sophie Lissitzky-Küppers, the artist's widow, an exhibition of Lissitzky's work was held in the winter of 1922-23 at the Kestner Gesellschaft, a society in Hannover which sponsored shows of avant-garde art. The success of the exhibition prompted the Kestner Gesellschaft to commission this portfolio of *Proun* lithographs as a New Year's gift for its members. Lissitzky was pleased with the printing, which he felt "gave new technical perfection to his drawing."²

1. Sophie Lissitzky-Küppers, *El Lissitzky: Life, Letters, Texts*, Greenwich, Connecticut, 1968, p. 35

2. *Ibid.*, p. 34



34

34 *The Speaker*. 1923
(*Ansager*)

Color lithograph on vellum paper: image, 13¾ x 10¾" (34.9 x 27.3 cm.); sheet, 21 x 18" (53.4 x 45.6 cm.)



35



36

Signed in pencil l.r.: *El Lissitzky*; numbered on stone l.r.: 2

No. 34 of edition of 75

No. 2 in portfolio of 10 color lithographs, *Victory over the Sun: The Sculptural Organization of an Electro-Mechanical Display "Victory over the Sun"* (*Sieg über die Sonne: Die Plastische Gestaltung der Elektro-Mechanischen Schau "Sieg über die Sonne"*)

Printed and published by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

51.1324.3

35 *Gravedigger*. 1923
(*Totengräber*)

Color lithograph on vellum paper: image, 14 $\frac{5}{8}$ x 10 $\frac{1}{2}$ " (37.2 x 26.7 cm.); sheet, 21 x 18" (53.4 x 45.6 cm.)

Signed in pencil l.l.: *El Lissitzky*; numbered on stone l.l.: 9

No. 34 of edition of 75

No. 9 in portfolio of 10 color lithographs, *Victory over the Sun: The Sculptural Organization of an Electro-Mechanical Display "Victory over the Sun"* (*Sieg über die Sonne: Die Plastische Gestaltung der Elektro-Mechanischen Schau "Sieg über die Sonne"*)

Printed and published by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

51.1324.10

36 *Modern Man*. 1923
(*Neuer*)

Color lithograph on vellum paper: image, 12 x 12 $\frac{3}{4}$ " (30.5 x 32.3 cm.); sheet, 21 x 18" (53.4 x 45.6 cm.)

Signed in pencil l.l.: *El Lissitzky*; numbered on stone l.l.: 10

No. 34 of edition of 75

No. 10 in portfolio of 10 color lithographs, *Victory over the Sun: The Sculptural Organization of an Electro-Mechanical Display "Victory over the Sun"* (*Sieg über die Sonne: Die Plastische Gestaltung der Elektro-Mechanischen Schau "Sieg über die Sonne"*)

Printed and published by Rob. Leunis und Chapman, G.M.B.H., Hannover, 1923

51.1324.11

Encouraged by the success of the *Proun* album, its printer, Chapman, suggested to Lissitzky that he make a second portfolio of lithographs. For his project Lissitzky selected the theme of mechanical puppets. During 1920-22, he had made several watercolor drawings of puppets for Alexei Krutchnonjch's *Victory over the Sun*, an opera with scenery and costumes designed by Malevich, which was performed for the first time in St. Petersburg in 1913. Lissitzky set to work on the lithographs in the summer of 1923, transferring the watercolor drawings himself to the lithographic stones.

Lissitzky explained the work in a short manifesto written as a foreword to the portfolio. He called it "The Sculptural Organization of an Elektro-Mechanical Display 'Victory over the Sun.'" He envisioned the opera as taking place on a stage, open from all sides, with puppets moved mechanically. The "actors" are both machinery and mechanical personages, and each one is illustrated on a separate page of the album. The portfolio includes, in addition to *The Speaker*, *Gravedigger* and *Modern Man* shown here, *The Machinery*, *Stations*, *Anxious One*, *Globetrotter*, *Sportsman*, *Mischief Maker* and *Old Man*.

The Speaker, equipped with giant megaphone, also appears in Lissitzky's design for the title page of Mayakovsky's *For the Voice*, published in 1923.

Franz Marc 1880-1916

37 *Sleeping Shepherdess*. 1912
(*Schlafende Hirtin*)

Woodcut on Japanese paper: image, 8 $\frac{1}{2}$ x 10" (21.5 x 25.4 cm.); sheet, 11 $\frac{3}{4}$ x 14 $\frac{1}{2}$ " (29.8 x 36.9 cm.)

Signed in block u.r.: *M*; stamped on reverse *Handruck vom Originalholzstock bestätigt*; signed by Maria Marc in pencil on reverse: *Maria Marc*

Size of edition unknown

Printed by the artist

49.1218.1



37



38



39



40

- 38 *Lizards*. 1912
(*Eideschen*)
Woodcut on Japanese paper: image, 3 $\frac{3}{8}$ x 3 $\frac{3}{8}$ " (8.5 x 8.5 cm.); sheet, 5 x 4 $\frac{3}{4}$ " (12.5 x 12.1 cm.)
Stamped on reverse: *Handdruck vom Originalholzstock bestätigt*; signed by Maria Marc in pencil on reverse: *Maria Marc*; inscribed illegibly on reverse
Size of edition unknown
Printed by the artist
48.1172x372

- 39 *Horse and Hedgehog*. 1913
(*Pferd und Igel*)
Woodcut on Japanese paper: image, 6 $\frac{1}{4}$ x 8 $\frac{5}{8}$ " (15.9 x 21.8 cm.); sheet, 11 $\frac{3}{4}$ x 16 $\frac{1}{2}$ " (30 x 41.8 cm.)
Signed in block l.r.: *M*; stamped on reverse: *Handdruck vom Originalholzstock bestätigt*; signed by Maria Marc in pencil on reverse: *Maria Marc*; inscribed by Maria Marc (?) in pencil on reverse: *Pferd u. Igel*
Size of edition unknown
Printed by the artist
46.1218.4

Franz Marc was born in Munich; his brief life ended in 1916 when he was killed on March 4 in the Battle of Verdun. Although he had been painting since 1900, Marc did not develop his mature style until he began to associate with Macke and Kandinsky in 1910. The three were members of the *Blaue Reiter*, and Marc organized an exhibition of this group in Munich with Kandinsky in 1911. The German Expressionists, in particular those who formed *Blaue Reiter* and another group, *Die Brücke*, played a significant role in revitalizing the woodcut as a major artistic vehicle. Marc's earliest woodcuts, which date from 1911 and 1912, were closely related in style to Kandinsky's *Klänge* woodcuts of the same years.

As early as 1907, Marc had begun to concentrate on the study of animals "to achieve pantheistic empathy with the throbbing and flowing of nature's bloodstream—in trees, in animals, in the air . . ."¹ The woodcut *Sleeping Shepherdess* is a pastoral scene in which Marc integrates the nude shepherdess and her sheep into the land-

scape by making the human and natural forms flow into one another. The German Expressionists' prints were often published in *Der Sturm*, and the *Sleeping Shepherdess* appears in two different editions of this periodical.

A decisive factor in the development of Marc's style was his contact with Delaunay in the summer of 1912 in Paris. Another was his introduction to the art of the Futurists that same year when he saw the exhibition of this group at Heinrich Thannhauser's gallery in Munich and read the Futurist manifesto in *Der Sturm*.² In *Lizards* and *Horse and Hedgehog*, Marc moves further from natural forms than in *Sleeping Shepherdess*. The rotating movements of Delaunay's Cubism and Futurist "lines of force" have been incorporated into his own style. The animals in these woodcuts are now completely absorbed into the landscape.

1. Klaus Lankheit, *Franz Marc: Watercolors, Drawings, Writings*, New York, 1960, p. 15
2. "Manifest der Futuristen," *Der Sturm*, no. 103, March 1912, pp. 822-824

Joan Miró b. 1893

- 40 *The Foresters—Gray*. 1958
(*Les Forestiers—Gris*)
Color etching and aquatint on Rives paper: plate, 19 $\frac{3}{8}$ x 12 $\frac{3}{4}$ " (49.9 x 32.9 cm.); sheet, 25 $\frac{7}{8}$ x 19 $\frac{5}{8}$ " (65.9 x 49.8 cm.)
Signed in pencil l.r.: *Miró*; numbered in pencil l.l.: 30/75
No. 30 of edition of 75
Printed by Commelynck et Dutrou
Published by Maeght Editeur, Paris, 1958
59.1540

Joan Miró was born in Barcelona, where he attended Francesco Gali's Escola d'Art from 1912 to 1915 and subsequently shared a studio with E. C. Ricart. In March of 1919, he went to Paris, to remain there through the following year. Thereafter he returned to Spain but sojourned in Paris each winter. He took part in Dada activities in

Paris and in 1924 joined the Surrealist group there. At this time, Miró worked primarily in oils, developing a personal vocabulary of symbols featuring the circle, moon and star. In 1931, he gave up his annual visits to Paris. He has lived in Spain since then, except for a brief period during the Spanish Civil War when he took up residence in France.

Miró's first lithographs date from 1930, and his earliest etchings were made in 1933. It was not, however, until 1944 that prints really began to play an important role in his oeuvre. He became increasingly free in his use of graphic techniques in the 1950's, probably due to the influence of Stanley William Hayter, with whom he worked during a visit to New York in 1947.

The spirit of playfulness in *The Foresters-Gray* of 1958 is characteristic of Miró's style of the fifties. His extraordinary technical facility as a printmaker is demonstrated in this work. A great diversity of textures is achieved exclusively through the use of etching techniques. Dappled gray forms and shadowy washes seem to move back from the picture plane, while flat colored shapes appear to hang suspended in front of it. In another print of 1958 called *The Foresters*, Miró employs the same background structure, although the small floating objects are more numerous and slightly different in their configuration. The latter etching appears in two versions—one with blue as the dominant color and the other with bistre.

Edvard Munch was born in Løten, Norway, but moved with his parents to Oslo, then called Christiania, when he was a year old. At the age of seventeen, he entered the Royal School of Design in Christiania and soon thereafter moved in the bohemian artistic and literary circles of the city. He attended Frits Thaulow's academy at Modum in the fall of 1883. During the early 1890's, Munch spent a great deal of time in Paris and Berlin; it was in these two cities that he mastered the various techniques of printmaking. He produced his first etchings in 1894, and in 1895 Meier-Graefe published a portfolio of them. Soon prints became as important a means of expression as paintings for Munch.

Tête à tête is based on an oil, *In the Digs* (*Tête à tête*), Munch executed in Norway in 1885. The painting is said to be an illustration for a radical autobiographical novel, *Christiania's Bohemia*, by Hans Jäger, published in 1885. The bohemian group of artists and writers with which Munch associated at the time took its name from this book. Munch conveys the rebellious atmosphere of the fin de siècle as well as the psychological relationships described in the naturalistic novels of the time in his depiction of the couple in the smoke-filled room. The man has been identified as Karl Jensen-Hjell (1862-1888), a Norwegian painter who studied at Thaulow's school a year before Munch was there.¹ This etching was published in Meier-Graefe's portfolio of 1895.

1. Jane Van Nimmen, "The Epstein Collection," *Allen Memorial Art Museum Bulletin*, vol. xxix, no. 3, Spring 1972, p. 139

Edvard Munch 1863-1944

41 *Tête à tête*. 1895

(*In the Furnished Room*; *Paa Hybelen*)

Etching and drypoint on cream wove paper: plate, 8 $\frac{5}{8}$ x 12 $\frac{7}{8}$ " (21.8 x 33.5 cm.); sheet, 13 $\frac{1}{2}$ x 18 $\frac{3}{4}$ " (34.4 x 47.5 cm.)

Signed l.r.: in pencil: *E. Munch*

Size of edition unknown

2nd state

Printed by Sabo, Angerer or Felsing, Berlin, 1895

48.1172x349

42 *Vampire*. 1895

(*Vampyr*)

Lithograph on vellum paper: image, 15 x 21" (38.1 x 55.6 cm.); sheet, 19 $\frac{1}{2}$ x 25 $\frac{3}{4}$ " (49.4 x 65.4 cm.)

Signed and dated in pencil l.r.: *Edvard Munch 1895*

Size of edition unknown

2nd of 2 states

Printed by Auguste Clot, Paris, 1895

48.1172x393



41



42



- 43 *Man and Woman in the Water*. 1896
(*The Lovers*; *Lovers in the Waves*; *Liebespaar*;
Tod in Wellen)

Color lithograph on white wove paper: image,
12 $\frac{3}{8}$ x 16 $\frac{5}{8}$ " (31.4 x 43.2 cm.); sheet, 15 $\frac{1}{2}$ x
19 $\frac{1}{2}$ " (39.5 x 49.8 cm.)

Signed l.r.: *E. Munch*

Size of edition unknown

Printed by Auguste Clot, Paris, 1896

48.1172x388

Munch worked intensively on the *Frieze of Life* cycle from the time he attained his mature style early in the 1890's. Twenty-two paintings from the cycle were exhibited at the Berlin *Secession* of 1902. Woman as a demon with destructive powers is a central theme of the series, as seen in such works as *Madonna*, *Vampire* and *Death and the Maiden*. In *Vampire*, man has become a victim of the object of his desire. There are several variations of this subject in oil dating from about 1893, many related drawings and some pastels. Munch's black and white version of the lithograph was made in 1895; it was reworked in color in 1902.

Woman's hair has important sexual connotations for Munch. Strindberg described the hair of the *Vampire* as "Golden ropes binding him [man] to earth and to suffering. Rain of blood falling in torrents over the madman in quest of unhappiness" The hair of the female in *Man and Woman in the Water* is ambiguous in meaning: it may be menacing or protective, either saving the man or drowning him. Moreover the figures may be dead or they may be in ecstasy. Munch also made a mezzotint and drypoint of a man and woman in the water in 1896. Ingrid Langaard notes that Munch planned to issue a portfolio of lithographs on the subject of "Love" but it was never published.² The existence of compositions of pairs of lovers such as *Attraction*, *Liberation* and *The Flower of Love*, dating from the same year as *Man and Woman in the Water*, would substantiate this theory.

1. August Strindberg, "L'Exposition d'Edvard Munch," *La Revue blanche*, vol. x, June 1, 1896, p. 525
2. Ingrid Langaard, *Edvard Munch, Modning sår: En studie i tidlig ekspresjonisme og symbolisme*, Oslo, 1960, pp. 312-313, English summary, p. 452

Gabriele Münter 1877-1962

- 44 *Portrait of Kandinsky*. 1906

Color woodcut on white laid paper: block, 9 $\frac{5}{8}$ x 7" (24.3 x 17.7 cm.); sheet, 10 $\frac{1}{4}$ x 7 $\frac{1}{2}$ " (25.9 x 19 cm.)

Signed in pencil l.r.: *Münter*; with monogram in block l.r.: *M*; inscribed in pencil l.l.: *Holz-schnitt Handdruck*

4 other examples in different colors are known

Hand printed by the artist

70.1924

Gabriele Münter was born in Berlin of a German father and an American mother. She went to the Düsseldorf Damen-Kunstschule in 1897, but in 1898 left to spend two years in America. She returned to Munich in 1901, and in 1902 she joined Kandinsky's painting class at the private art school of the artist's association, *Phalanx*.

Kandinsky and Münter soon formed a close personal relationship. They traveled together throughout Europe and in 1908 settled in Murnau where they lived until the outbreak of World War I. In 1917, Kandinsky left Münter to marry the daughter of a Russian general.

Münter's early paintings were in an Impressionist style close to Kandinsky's work of the same time. However, in Paris in 1906 and 1907 she made woodcuts in which she moved away from Impressionism and developed her mature and personal style. The bright color and bold outlines in these prints reflect the influence of the School of Pont Aven. The present woodcut is one of the many portraits she did in this medium during these years.

Pablo Picasso 1881-1973

- 45 *Two Nude Figures*. 1909
(*Deux figures nues*)

Steel-faced drypoint on Arches laid paper: plate, 5 $\frac{1}{4}$ x 4 $\frac{1}{4}$ " (13 x 11 cm.); sheet, 17 $\frac{1}{4}$ x 13 $\frac{3}{8}$ " (43.5 x 35.1 cm.)

Signed in pencil l.r.: *Picasso*

Unnumbered artist's proof, not part of numbered

edition of 100 or additional artist's proofs numbered 0

3rd of 3 states

Printed by Delâtre, Paris

Published by Daniel-Henry Kahnweiler, Paris

57.1475

Pablo Picasso was born in 1881 in Málaga, Spain, where his father, José Ruiz Blasco, taught drawing. In 1895, the family moved to Barcelona where Picasso attended La Llonga art school. He completed his formal artistic training at the Royal Academy of San Fernando, Madrid, in 1897.

Picasso made his first etching, *The Left-Handed Man* (*El Zurdo*) in 1899, but did not again take up graphics until he moved to Paris in 1904. Once in Paris, he executed about fifteen prints between 1904 and 1906 in the style of his Blue Period and Saltimbanque paintings which followed. He did not make prints again until 1909. *Two Nude Figures* of this date reflects Picasso's very early Cubist idiom. Here the subjects of the composition are readily discernible, but simplification of form has begun. The cup and mandolin are reduced to basic shapes. Parts of the body have become geometrized and limbs are somewhat dislocated. Forms are described by contour line rather than interior detail, although shading is retained to give the figures solidity.

This drypoint was executed in three states. According to Geiser's description, this apparently is an artist's proof of the third state, printed after the plate was steel-faced. However, it is not part of the numbered edition of 100 prints of this state or the artist's proof which Geiser believes to have been signed and numbered 0.¹

1. Bernhard Geiser, *Picasso: peintre-graveur, catalogue illustré de l'oeuvre gravé et lithographie 1899-1931*, Berne, 1933, no. 21



46 *Head of a Man*. 1912
(*Tête d'homme*)

Steel-faced etching on Arches laid paper: plate, 5½ x 4½" (12.8 x 11 cm.); sheet, 14 x 10¾" (35.6 x 27.4 cm.)

Signed in pencil l.r.: *Picasso*; inscribed by another hand across bottom edge: *Picasso Tete d'Homme G32 1912 100 proofs*



45



46

Unnumbered artist's proof, not part of numbered edition of 100 or additional artist's proofs numbered 0

Printed by Delâtre, Paris

Published by Daniel-Henry Kahnweiler, Paris
57.1476

Head of a Man of 1912 illustrates the mature and fully developed phase of Analytical Cubism. Abstraction is carried further than in *Two Nude Figures*. Geometric forms have been used almost exclusively and parts of the subject are described from more than one view. Thus, four shoulders fill the lower part of the canvas. However, the elements of a portrait are still very clear: the subject's bearded chin is represented by a "V" at the lower center; his pipe and moustache are just above it and his hat, cocked to the left, crowns the rounded contour of his head.

This print, like *Two Nude Figures*, 1909 (cat. no. 45), seems to be an artist's proof pulled after the plate was steel-faced. Like the 1909 drypoint it is neither part of the signed and numbered edition of 100 nor one of the artist's proofs, which are numbered 0.

47 *Dream and Lie of Franco I*. January 8, 1937
(*Sueño y Mentira de Franco I*)

Etching and aquatint on Montval paper: plate, 12½ x 16⅝" (31.3 x 42.2 cm.); sheet, 15¼ x 22⅝" (38.8 x 57.4 cm.)

Dated in plate (mirror writing) u.c.: 8 janvier 1937; inscribed in pencil l.l.: 446/850; stamped l.r.: Picasso

No. 446 of edition of 850

2nd of 2 states

1 of 2 etchings in portfolio, *Dream and Lie of Franco* (*Sueño y Mentira de Franco*), 1937

Printed by Roger Lacourrière, Paris

48.1172x239.1

48 *Dream and Lie of Franco II*. January 8, 9-June 7, 1937
(*Sueño y Mentira de Franco II*)

Etching and aquatint on Montval paper: plate, 12½ x 16⅝" (31.7 x 42.2 cm.); sheet, 15¼ x 22⅝" (38.8 x 57.4 cm.)

Dated in plate (mirror writing) u.c.: 8 janvier 1937; dated (mirror writing) l.r.: 9 janvier 1937-7 juin 37; inscribed l.l.: 446/850; stamped l.r.: Picasso

No. 446 of edition of 850

3rd of 3 states

1 of 2 etchings in portfolio *Dream and Lie of Franco* (*Sueño y Mentira de Franco*), 1937

Printed by Roger Lacourrière, Paris

48.1172x239.2

Picasso etched and engraved over 250 prints during the years 1927-37. In this period, he received important commissions to illustrate books, including Pepe Hillo's *La Tauromaquia*, 1929, a project which led to his obsession with ambiguous allegories involving minotaurs and bullfights.

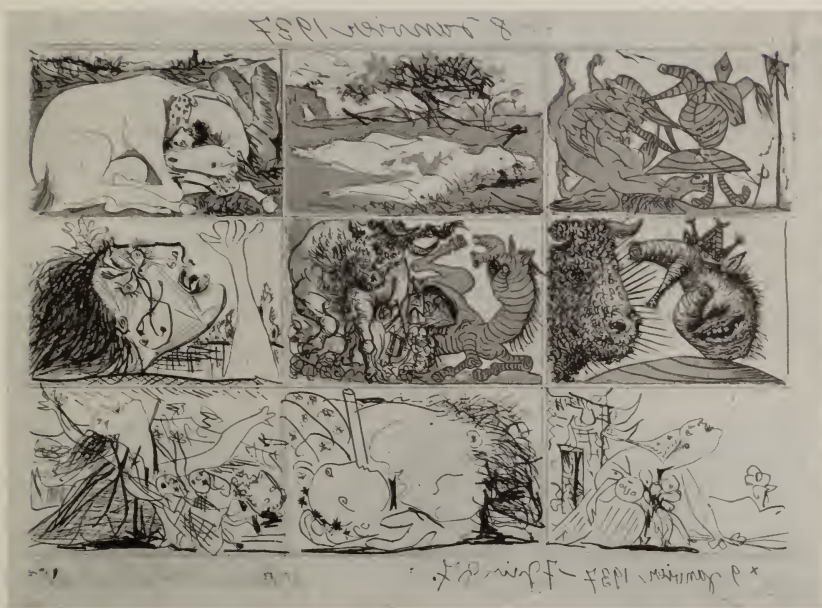
Picasso strongly supported the Republican cause in the Spanish Civil War. He made use of the iconography of the bullring when he first voiced his personal protest against Franco's regime in the horrifying images of the etchings that make up the *Dream and Lie of Franco*. The work, "printed as a broadside in a large edition, was sold for the benefit of the Spanish Republic."¹

Each plate in this series is divided into nine rectangular panels which are meant to be read in narrative fashion from right to left. Picasso etched the first fourteen panels in January 1937; on May 25 he added the aquatint to these scenes; on June 7 the final four pictures were made.² The fantastic imagery conveys the artist's utter contempt for Franco. Thus Franco is depicted as a vile and disgusting hairy growth—a polyp, as Picasso describes him in the Surrealist stream of consciousness poem which was included in the portfolio with these prints.

Franco is satirically represented in the first two scenes as a military hero; in panel three, with a sledgehammer, he destroys human beauty—in the form of a classical bust. In picture five, Franco is charged by a bull, which here represents beneficent power. The dictator attacks a winged horse, probably symbolic of freedom, leaving himself only a pig to ride in panel eight. Scene ten is the first one on the second plate; in it, the General slays the horse, but he is once more confronted by the bull in scene thirteen. In the fourteenth panel, the bull triumphs and kills Franco. The four final panels in the second plate were added just



47



as Picasso was completing his famous and intensely powerful anti-war allegory *Guernica*. *The Dream and Lie of Franco* and *Guernica* are very closely related in imagery: in particular, the agonized and mourning women of the print, who recall the mothers in traditional depictions of the slaughter of the innocents, are almost duplicated in the screaming figures in the painting.

1. William S. Lieberman, "Picasso: His Graphic Art," *The Museum of Modern Art Bulletin*, vol. 19, no. 2, Winter 1952, p. 6
2. *Ibid.*, pp. 6, 17

Pierre Soulages b. 1919

49 Etching No. XII. 1957

(*Eau forte no. XII*)

Color etching and aquatint on B. F. K. Rives paper: plate, 15½ x 14¾" (39.4 x 36 cm.); sheet, 23½ x 19¾" (60 x 50.2 cm.)

Signed in pencil l.r.: *Soulages*; inscribed in pencil l.l.: *épreuve d'artiste*

Artist's proof of edition of 100

Printed and published by Roger Lacourrière, Paris 59.1554

Pierre Soulages was born in Rodez in southern France. Self-taught as an artist, he moved to Paris in 1946 and by 1947 he had developed his mature painting style.

His work, always dominated by the color black, early revealed a linear, calligraphic quality. By the 1950's Soulages had crystallized his characteristic style in which broad black brushstrokes were juxtaposed against white grounds. Lines of paint in relief endowed the black areas with texture. At this time, Soulages made his first graphics, working briefly in color lithography. Then, under the encouragement of the printer Lacourrière, in 1951 and 1952 he turned to etching. In the beginning, Soulages succeeded only in reproducing the effects of his paintings but he soon began to explore the medium for its particular inherent qualities. In 1959, he won first prize in the Third International Graphics Exposition at Ljubljana, Yugoslavia.

Etching XII of 1957 reflects Soulages' painting style of the 1950's but also reveals his unique printmaking technique. To make broad strokes, he etched his copper plate with a wide scraper; then he allowed acid to bite very deeply into the copper and produced rugged contours. Following his usual method, the black and gold were printed simultaneously in one run through the press, creating the strange shady tones in the interior of the form. In the mid-1950's Soulages had experimented with similar chiaroscuro effects in painting.

Victor Vasarely b. 1908

50 Luberon. 1951

Serigraph on offset paper: image, 13 x 17½" (33 x 44.5 cm.); sheet, 20 x 25½" (50.7 x 65.8 cm.)

Signed in pencil l.r.: *Vasarely*; numbered in pencil l.l.: *F/52*

No. 52 of edition of 100

F in series of 12 serigraphs marked A to L in portfolio *Vasarely (Album I)*, 1955

Printed by Atelier d'Arcay, January 20, 1955

Published by Editions Denise René, Paris, 1955 55.2377.1-12

Vasarely was born in Pecs, Hungary. He went to the Műhely Academy of Alexander Bortnyik in Budapest, known as the Bauhaus of Budapest, in 1928. There he attended lectures by Moholy-Nagy, who introduced him to the art of Malevich, Kandinsky and Mondrian, which had a strong influence on the development of his work. Vasarely moved to Paris in 1930, where he earned his living as a graphic designer while experimenting with printmaking. He gradually developed his own pictorial vocabulary and, by 1947, had evolved his personal style of geometric abstraction.

Vasarely (Album I) consists of twelve serigraphs, each based on a piece in another medium produced between 1948 and 1951. The portfolio is a catalogue of what Vasarely calls "small formats." In his preface to this album and in his *Yellow Manifesto* of 1955, the artist explained that each composition in the small formats is a starting point



49



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51

for an infinite number of works. Each geometric design can be easily duplicated on any scale, in any medium.

The configuration of *Luberon* first appeared as an oil in 1950, and then as an Aubusson tapestry in 1950-51. It belongs to the abstractions of the Denfert period of 1948-51, which were inspired by shapes and forms Vasarely saw on the walls of the Denfert-Rochereau station of the Paris subway. The artist said that the tiles with their horizontal crackles "gave me the impression of hallucinatory landscapes that I knew already or that I would some day discover as, in fact, I did eventually discover the Luberon."¹ The Luberon is a low mountain range in the south of France, near Gordes, a village in Provence in which Vasarely once lived, and where he has since established the Fondation Vasarely and a museum.

1. Quoted in Werner Spies, *Victor Vasarely*, New York, 1971, p. 45

Andy Warhol b. 1930

51 *Electric Chair*. 1971

Serigraph on paper made for this edition by Mühlebach papier A. G. Brugg, Switzerland: image and sheet, 35 $\frac{3}{8}$ x 47 $\frac{7}{8}$ " (89.8 x 121.9 cm.)

Signed and dated in pencil on reverse l.l.: *Andy Warhol '71*; stamped on reverse l.r.: 193/250
© Copyright Factory Additions / Edition Bischofberger, Zürich, 1971

No. 193 of edition of 250

1 of portfolio of 10 serigraphs, *Electric Chairs*, 1971

Printed by Silkprint R. Kettner and A. Birchler

Published by Factory Additions, Edition Bischofberger, Zürich, 1971

73.2048.4

Warhol was a commercial artist when he moved to New York from Pittsburgh in 1949. In 1960, he abandoned a successful career in commercial art and soon became one of the leading exponents of Pop Art. Warhol was drawn to the silkscreen medium because it enabled him to mass-produce his work.

Electric Chairs is part of the *Death and Disaster Series* Warhol began in 1962. Instruments and events of death, such as car crashes or race riots and portraits of public figures, like John F. Kennedy and Marilyn Monroe, who met tragic ends were the themes of this series. These subjects were reproduced from photographs onto canvas or paper by the silkscreen process, also known as serigraphy. The pictures were reproduced again and again, either as single images in a series of separate works or as multiple, repetitive images within single works.

The electric chair first appeared in a number of canvases. In 1971, after he stopped painting, Warhol produced this series of ten prints to make up the *Electric Chairs* portfolio. In all ten serigraphs, he uses the same photographic image of the single electric chair in a bare room, but achieves variety by using a different color in each print—much as a commercial manufacturer produces identical patterns of wallpaper or fabrics in a number of color schemes. Warhol's irreverence in using an intensely controversial and emotion-charged subject as a decorative, emotionally neutral design element is central to the meaning of this portfolio.

The reproduction of dramatic expressionist brushstrokes which sweep across the image like a flash of light, and the simulation of movement by means of slightly off-register superimposition of multiple images of the chair in this print produce a jolting effect which is atypical of Warhol's work.

52 For Meyer Schapiro. 1974

Portfolio of 12 signed prints by 12 artists

No. 91 of edition of 113, of which 100 examples are numbered 1-100 and 13 are artists' proofs, 1 for each artist and 1 for Meyer Schapiro

Published by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University
78.2400.1-12

Gift of Janet and George M. Jaffin, 1978

S. W. Hayter b. 1901

a. *Untitled. 1973*

Color lithograph on Arches paper: image, 14¼ x 25½" (36.2 x 64.8 cm.); sheet, 21 x 30" (53.3 x 76.2 cm.)

Signed and dated in pencil l.r.: S. W. Hayter '73; inscribed in pencil l.r.: 91/100

No. 91 of edition of 100

No. 1 in portfolio of 12 prints

Printed by the artist

78.2400.1

Jasper Johns b. 1930

b. *Target. 1973*

Color serigraph on handmade Ohiro-Mimitsuki paper: image, 11¾ x 11¾" (29.9 x 29.9 cm.); sheet, 23¾ x 16¾" (60.7 x 42.1 cm.)

Signed and dated in pencil l.r.: J Johns / '73; inscribed in pencil l.l.: 91/100

No. 91 of edition of 100

No. 2 in portfolio of 12 prints

Printed by Hiroshige; shop mark l.r.

78.2400.2

Ellsworth Kelly b. 1923

c. *Green Curve with Radius of 20 Feet. 1973*

Lithograph with embossed plate on Arjomari paper: image, 23⅞ x 23¾" (60.7 x 60.9 cm.); sheet, 36¾ x 36" (93.3 x 91.4 cm.)

Signed in pencil l.r.: Kelly; inscribed in pencil l.l.: 91/100

No. 91 of edition of 100

No. 3 in portfolio of 12 prints

Printed by Gemini; shop mark l.r.

78.2400.3

Alexander Liberman b. 1912

d. *Untitled. 1973*

Color lithograph on Fabriano Rosaspina paper: image and sheet, 38½ x 27½" (97.8 x 69.8 cm.)

Signed and dated in pencil l.r.: A Liberman '73; inscribed in pencil l.l.: 91/100

No. 91 of edition of 100

No. 4 in portfolio of 12 prints

Printed by 2 RC (Rossis); shop mark l.r.

78.2400.4

Roy Lichtenstein b. 1923

e. *Untitled. 1974*

Lithograph and serigraph with embossed plate on Rives paper; image, 32⅞ x 23⅞" (81.6 x 60 cm.); sheet, 40½ x 31¾" (102.8 x 80.6 cm.)

Signed, dated and inscribed in pencil l.r.: 91/100 R. Lichtenstein '74

No. 91 of edition of 100

No. 5 in portfolio of 12 prints

Printed by Styria Studio, New York; shop mark l.r.

78.2400.5

André Masson b. 1896

f. *Ariadne's Thread. October 1973*
(*Le Fil d'Ariane*)

Etching and aquatint on Rives paper: image, 11½ x 8¼" (29.2 x 20.9 cm.); sheet, 17⅞ x 13¼" (45.4 x 33.3 cm.)

Signed in pencil l.r.: André Masson; inscribed in pencil l.l.: 91/100

No. 91 of edition of 100

No. 6 in portfolio of 12 prints

Printer unknown

78.2400.6

Robert Motherwell b. 1915

g. *For Meyer Schapiro. 1973*

Lift-ground and aquatint on Arches paper: image, 35⅞ x 23½" (89.2 x 59.7 cm.); sheet, 41½ x 29½" (105.4 x 74.9 cm.)

Signed and inscribed (mirror writing) in plate l.l.: For Meyer Schapiro / R. Motherwell '73; signed and inscribed in pencil l.r.: Motherwell 91/100

No. 91 of edition of 100

No. 7 in portfolio of 12 prints
Printed by Robert Motherwell Editions; shop
mark I.r.
78.2400.7

Claes Oldenburg b. 1929

- h. *Three Hats*. 1974
Color lithograph on Twin-rocker handmade rag
paper: image, 30¼ x 17½" (76.8 x 44.4 cm.);
sheet, 35 x 23" (88.9 x 58.4 cm.)
Signed and dated in pencil I.r.: CO., ©1974; in-
scribed in pencil I.l. 91/100
No. 91 of edition of 100
No. 8 in portfolio of 12 prints
Printed by Styria Studio, New York; shop mark I.r.
78.2400.8

Robert Rauschenberg b. 1925

- i. *Noname (Elephant)*. July 1973
Solvent transfer from broken stone embossment,
hand painted gesso with tape collage on Italia
paper: image and sheet, 28 x 20" (71.1 x 50.8 cm.)
Signed, dated and inscribed in pencil I.r.:
Rauschenberg 91/100 73
No. 91 of edition of 100
No. 9 in portfolio of 12 prints
Printed by Untitled Press Inc., New York; shop
mark I.l.
78.2400.9

Saul Steinberg b. 1914

- j. *Untitled*. March 1974
Color serigraph on English etching paper: top
image, 9½ x 12⅝" (24 x 31.9 cm.), bottom image,
9 x 14½" (22.8 x 37.3 cm.); sheet, 31 x 22" (78.7 x
55.9 cm.)
Signed and dated in pencil I.r.: *Steinberg 1974*;
inscribed in pencil I.l.: 91/100
No. 91 of edition of 100
No. 10 in portfolio of 12 prints
Printed by Styria Studio, New York; shop mark I.r.
78.2400.10

Frank Stella b. 1936

- k. *Tetuan III*. 1973

Color lithograph and serigraph on Arches paper:
image, 8½ x 8½" (21.6 x 21.6 cm.); sheet, 17 x
22" (43.2 x 55.9 cm.)

Signed, dated and inscribed in pencil I.r.: 91/100
F. Stella 73

No. 91 of edition of 100

No. 11 in portfolio of 12 prints
Printed by Gemini; shop mark I.r.
78.2400.11

Andy Warhol b. 1930

- l. *Untitled*. 1974
Color serigraph on Arches satin-finish paper:
image, 18¾ x 16⅞" (48 x 42.2 cm.); sheet, 28 x
22" (71.1 x 55.9 cm.)
Signed, dated and inscribed in ink on reverse I.l.:
91/100 Andy Warhol 74
No. 91 of edition of 100
No. 12 in portfolio of 12 prints
Printer unknown
78.2400.12

The eminent scholar of art history, Meyer Schapiro, has been associated with Columbia University in New York since he enrolled there as an undergraduate in 1920. He received his BA, MA and PhD from the University and in 1928 became a lecturer in the Department of Art History and Archaeology. In 1952, he was appointed to a full professorship and in 1964 he attained the University's highest academic position when he was named University Professor. Meyer Schapiro became University Professor Emeritus in 1973.

For Meyer Schapiro is a portfolio of etchings, lithographs and silkscreens published by The Committee to Endow a Chair in the Department of Art History and Archaeology in Honor of Meyer Schapiro at Columbia University.

The twelve participating artists were selected by a committee to contribute to this project. They are all close friends and/or former students of Professor Schapiro. Each donated one print which they made especially for the portfolio.



a



b



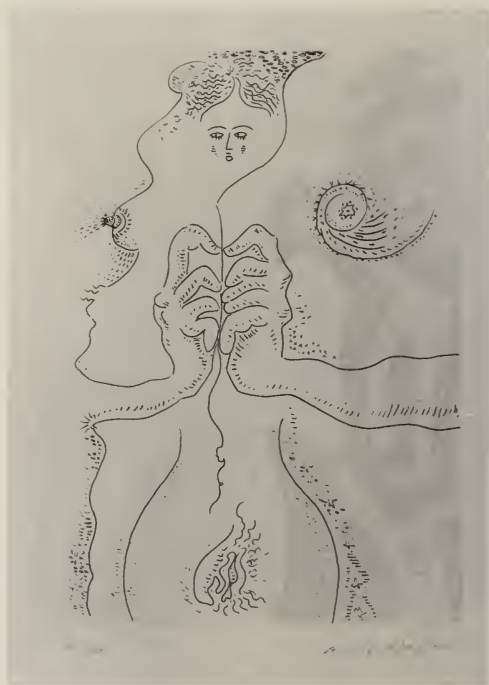
c



d



e



f

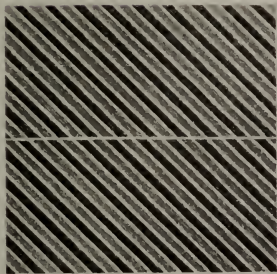


g



h





k



l

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